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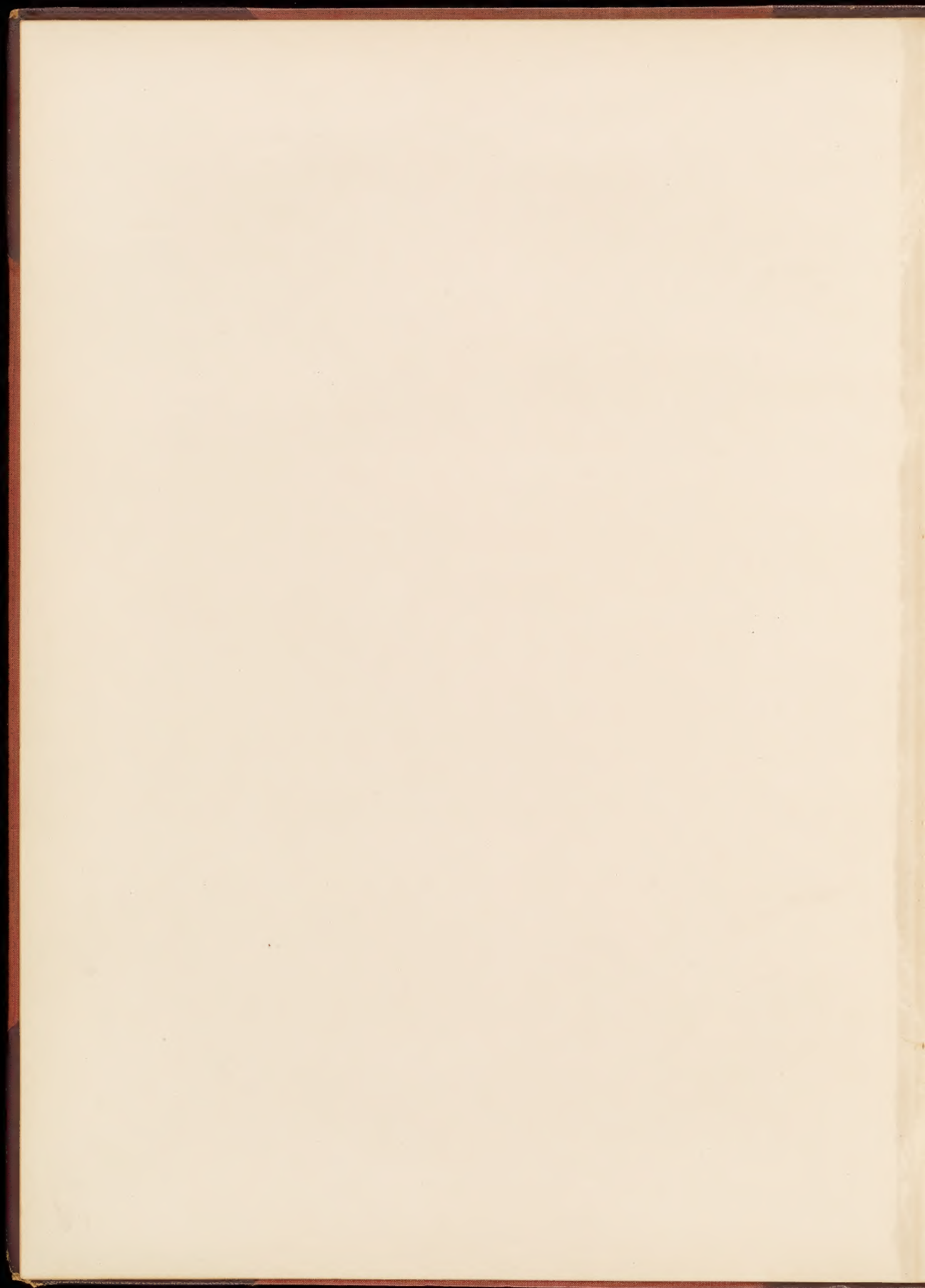
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LATER RENAISSANCE  
ARCHITECTURE  
IN ENGLAND





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A SERIES OF EXAMPLES OF THE DOMESTIC BUILDINGS  
ERECTED SUBSEQUENT TO THE ELIZABETHAN PERIOD

EDITED, WITH INTRODUCTORY AND DESCRIPTIVE TEXT, BY

JOHN BELCHER A.R.A.

AND

MERVYN E. MACARTNEY

ONE HUNDRED AND SEVENTY PLATES AND ONE HUNDRED  
AND FIFTY-THREE FURTHER ILLUSTRATIONS IN THE TEXT

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## PREFACE.



LATER Renaissance Architecture in England is a title chosen by the Editors to denote those buildings which, as the outcome of the more experimental work of the earlier period, embody Renaissance principles and methods in their highest form. Fine examples of this later work occur all over England, and are always found to be not only marked by local characteristics, but also closely adapted to the materials available and to the position occupied.

No attempt has been made to classify them, or to arrange them in chronological order, or to trace by example the growth or development of Renaissance Architecture. The Editors have rather sought to illustrate its adaptability to every purpose, large or small, monumental or domestic. They have, therefore, not always selected the largest or best known works, but have in many cases given preference to obscure and smaller buildings, as being likely to prove of greater value to students of domestic work; small town houses, the houses of the people, city buildings and shops all being represented in the selection. They may have omitted examples more worthy of illustration than some of those given; indeed a few such have been brought to their knowledge too late to be included. Many buildings, however, suggested to them as desirable subjects, and which they therefore visited, or of which they obtained illustrations, proved on examination to be of very little interest; others, good in themselves, were found to be so very similar to examples already selected, that it was not desirable to include them, since to do so must have caused others, showing greater variety of treatment, to be excluded.

It is by no means claimed that all the examples illustrated are perfect, but in every instance they have been selected on account of some special feature worthy of study. Attention has therefore been directed in the 'Analytical and Descriptive Notes' to these special features, which otherwise might perhaps escape notice; on the other hand, those details which appear faulty in effect or method are also pointed out.

The more nearly perfect an example may be, the more difficult it is to analyse the effects produced. There is in it no advertisement of motive, no forcing of the attention to any part, but such uniform restraint that any addition or omission would upset the balance of the whole. Where effects are subtle and not readily discoverable, a work is apt to be regarded superficially, or pronounced unattractive, whereas it may really be rich in just those qualities which are most worthy of admiration.

The Architecture of the 'Later Renaissance' period is marked by modesty and restraint, purity and dignity, and examination will show that the charm and repose which distinguish it are mainly secured by a just regard for proportion, and a careful consideration of the value and relation of colour and texture.

Some of the effects thus obtained photography fails to convey, and it may be confidently asserted that with few exceptions the beauty and refinement of the actual building illustrated by its means exceed



## PREFACE.

its representation. The appearance of the stone and bricks in the original has been mellowed and toned by age, but the subtle contrasts of colour and shade, the value of change of surface and texture, which are intrinsic parts of the design, cannot be reproduced in the illustrations. The photographs have all been specially taken for the work by Mr. Latham, from points of view selected by the Editors, whose object has been to obtain valuable architectural details rather than pictorial views, and he is to be congratulated upon having produced some most excellent and beautiful results in spite of such restriction.

The Editors desire to acknowledge their indebtedness to the owners and occupiers of the various buildings illustrated for much kindness received and great interest shown in their work, as well as for permission to take photographs and make drawings.

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In conclusion they would add that they entered upon their task entirely as fellow-students with their readers, and make no claim to superior knowledge on what may be regarded as purely matters of taste. They trust that their work may prove as helpful to others as it has been pleasant and instructive to themselves.

JOHN BELCHER, A.R.A.  
MERVYN E. MACARTNEY.

LONDON, June MCMI.

# TOPOGRAPHICAL LIST OF SUBJECTS ILLUSTRATED.

NOTE—Pages 1-64 will be found in Volume I., 65 and those after in Volume II.

<b>BEDFORDSHIRE.</b>			<b>HAMPSHIRE.</b>		
WREST, A SUNDIAL AT . . . .	116		WINCHESTER SCHOOL . . . .	53-54	
<b>BERKSHIRE.</b>			" WOLVESEY HOUSE . . . .	54-56	
ABINGDON TOWN HALL . . . .	76-77		<b>HERTFORDSHIRE.</b>		
ASHDOWN . . . . .	71		HERTFORD, BALLS PARK . . . .	85	
BECKETT, THE FISHING LODGE . .	70		" THE BLUECOAT SCHOOL		
COLESHILL . . . . .	74		" " ENTRANCE . . . .	44	
SPEENHAMLAND, A HOUSE AT . .	72		" HOUSES AT . . . .	84	
WALLINGFORD, A HOUSE AT . .	72		TYTTENHANGER . . . . .	83	
WOKINGHAM, THE LUCAS ASYLUM .	53		<b>KENT.</b>		
<b>BUCKINGHAMSHIRE.</b>			BROOME PARK . . . . .	82	
BUCKINGHAM, CASTLE HOUSE . .	64		DEAL, HOUSES AT . . . . .	31	
GREAT MARLOW PLACE . . . .	73		ELTHAM, A HOUSE AT . . . .	17-18	
<b>CAMBRIDGESHIRE.</b>			GREENWICH HOSPITAL . . . .	1-4	
CAMBRIDGE, CLARE COLLEGE . .	88-89		GROOMBRIDGE PLACE . . . .	41-43	
" PEMBROKE COLLEGE . . . .	92		MORDEN COLLEGE, BLACKHEATH .	28-30	
" PETERHOUSE COLLEGE . . . .	85		ROCHESTER, THE CORN EXCHANGE .	41	
" ST. CATHARINE'S HALL . . . .	90-92		" THE GUILDHALL . . . .	41	
" THE SENATE HOUSE . . . .	89		<b>LINCOLNSHIRE.</b>		
" TRINITY COLLEGE CHAPEL . .	87		BELTON HOUSE . . . . .	105-106	
" " LIBRARY . . . . .	86-87		STAMFORD, HOUSES AT . . . .	99-104	
" THE UNIVERSITY LIBRARY . .	88		UFFINGTON HOUSE . . . . .	105	
<b>CUMBERLAND.</b>			<b>LANCASHIRE.</b>		
HIGH HEAD CASTLE . . . . .	109-110		CROXTETH HALL . . . . .	109	
MORESBY HALL . . . . .	109		LIVERPOOL TOWN HALL . . . .	108	
<b>DERBYSHIRE.</b>			<b>LONDON.</b>		
STOKE HALL . . . . .	113 114		ADMIRALTY, THE, WHITEHALL . .	14	
<b>DORSETSHIRE.</b>			ASHBURNHAM HOUSE, WESTMINSTER .	15-16	
BLANDFORD, JOHN BASTARD'S HOUSE	63		BANQUETING HALL, THE, WHITEHALL	13	
" THE TOWN HALL . . . .	64		BLUECOAT SCHOOL, THE, WESTMINSTER	22-23	
<b>DURHAM.</b>			BOODLE'S CLUB, ST. JAMES'S STREET .	28	
DURHAM CASTLE . . . . .	99		BREWERS' COMPANY, HALL OF THE .	10	
<b>ESSEX.</b>			BURLINGTON, THE EARL OF, VILLA		
RAINHAM, A HOUSE AT . . . .	73		AT CHISWICK . . . . .	34	
<b>GLOUCESTERSHIRE.</b>			CAREY STREET, CHIMNEY-PIECE FROM		
LOWER LYPIATT HOUSE . . . .	64		A HOUSE IN . . . . .	113	
STROUD, PIN MILL . . . . .	74-75		CAVENDISH SQUARE, HOUSES IN .	19-20	
			CHELSEA HOSPITAL . . . . .	19	
			CHRIST'S HOSPITAL . . . . .	8-9	

LONDON, *continued.*

DEAF AND DUMB ASYLUM, LOWER CLAPTON . . . . .	24-25
ELY HOUSE, DOVER STREET . . . . .	19
FENTON HOUSE, HAMPSTEAD . . . . .	20-21
GREAT QUEEN STREET, HOUSES IN . . . . .	23-24
GROSVENOR ROAD, A DOORWAY IN . . . . .	7
HOME OFFICE, THE, WHITEHALL . . . . .	11
HORSE GUARDS, THE, WHITEHALL . . . . .	11-12
KENSINGTON GARDENS, AN ALCOVE IN . . . . .	25
KENSINGTON PALACE, BANQUETING HALL . . . . .	25-27
" " THE ENTRANCE . . . . .	27
LAURENCE POUNTNEY HILL, DOORWAYS IN . . . . .	7
MARK LANE, A DOORWAY IN . . . . .	8
NEW RIVER WATER COMPANY'S OFFICE . . . . .	9-10
SKINNERS' HALL, THE . . . . .	10
SOMERSET HOUSE . . . . .	4-7
SOUTH AUDLEY STREET, A HOUSE IN . . . . .	20
TRINITY ALMSHOUSES, THE, DEPTFORD . . . . .	30

## MIDDLESEX.

HAMPTON COURT PALACE . . . . .	35-39
UXBRIDGE, SWATELEY HALL . . . . .	82

## NORTHAMPTONSHIRE.

DRAYTON PARK . . . . .	93
NORTHAMPTON, THE COUNTY HALL . . . . .	75
THORPE HALL . . . . .	97-99

## NORFOLK.

HOUGHTON . . . . .	95-97
KING'S LYNN, THE CUSTOM HOUSE . . . . .	94-95
MELTON CONSTABLE . . . . .	106-107
RAYNHAM HALL . . . . .	93

## NORTHUMBERLAND.

SEATON DELAVAL . . . . .	110-112
--------------------------	---------

## NOTTINGHAMSHIRE.

NOTTINGHAM CASTLE . . . . .	114-116
-----------------------------	---------

## OXFORDSHIRE.

BLENHEIM PALACE . . . . .	62
BURFORD, THE GREAT HOUSE . . . . .	75
OXFORD, ASHMOLEAN MUSEUM . . . . .	81
" LINCOLN COLLEGE . . . . .	79-80
" QUEEN'S COLLEGE . . . . .	79
" RADCLIFFE LIBRARY . . . . .	77
" RADCLIFFE OBSERVATORY . . . . .	80

OXFORDSHIRE, *continued.*

OXFORD, ST. EDMUND'S HALL . . . . .	80
" TRINITY COLLEGE CHAPEL . . . . .	78-79

## SOMERSETSHIRE.

BATH, A DOVECOT . . . . .	68
" PRIOR PARK . . . . .	69-70
" RALPH ALLEN'S HOUSE . . . . .	68
" WIDCOMBE . . . . .	69

## SURREY.

BLETCHINGLY, PENDELL HOUSE . . . . .	30
EPSOM, A HOUSE AT . . . . .	40
FARNHAM, THE CASTLE . . . . .	50-52
" A HOUSE AT . . . . .	52
GUILDFORD, A HOUSE IN HIGH STREET . . . . .	47-49
" THE TOWN HALL . . . . .	49
KEW GARDENS, THE TEMPLE OF ÆOLUS . . . . .	32
KEW PALACE . . . . .	32-33
MITCHAM, EAGLE HOUSE . . . . .	17
PETERSHAM, HAM HOUSE . . . . .	34

## SUSSEX.

ARUNDEL, A HOUSE AT . . . . .	31
BURWASH, A DOORWAY AT . . . . .	83
CHICHESTER, A HOUSE IN WEST STREET . . . . .	46-47
" SWAN HOUSE . . . . .	44-46
LEWES, A SHOP FRONT AT . . . . .	44
RYE, THE GRAMMAR SCHOOL . . . . .	53

## WARWICKSHIRE.

ARBURY PRIORY (THE STABLE BUILDING) . . . . .	65-67
HONINGTON HALL . . . . .	65
STONELEIGH ABBEY . . . . .	76
WARWICK TOWN HALL . . . . .	83
" A SHOP AT . . . . .	84

## WILTSHIRE.

AMESBURY ABBEY . . . . .	60
BOWOOD . . . . .	71-72
DOWNTON, THE MOOT HOUSE . . . . .	59-60
HIGHWORTH, A HOUSE AT . . . . .	73
SALISBURY, HOUSES IN THE CLOSE . . . . .	56-58
" AN ENTRANCE GATE . . . . .	68
TROWBRIDGE, A HOUSE AT . . . . .	67
UPPER WESTWOOD, A HOUSE AT . . . . .	67
WILTON HOUSE . . . . .	61-63

## WORCESTERSHIRE.

BROADWAY, FISH INN . . . . .	70
------------------------------	----

## YORKSHIRE.

CASTLE HOWARD . . . . .	112-113
-------------------------	---------



# INDEX TO THE ILLUSTRATIONS AND DESCRIPTIVE TEXT.

NOTE—Pages 1-64 and Plates I.-LXXXIII. will be found in Volume I., and those after in Volume II.

SUBJECT	PAGES	PLATE
ABINGDON TOWN HALL . . . . .	76-77	CVIII.
Plans of Ground and First Floors . . . . .	76	
AMESBURY ABBEY, WILTS. . . . .	60-61	LXXXVI.
ANTWERP. STAIRCASE IN THE HALL OF THE BREWERS' COMPANY . . . . .	48	
ARBURY PRIORY, NUNEATON. THE STABLE BUILDING . . . . .	65-67	
Front Elevation . . . . .	65	
Details of the Entrance Front. . . . .		LXXXV.
A Side Doorway . . . . .	66	
Gates and Piers at the Side . . . . .	66	
Panelling in the Chapel . . . . .	66	
ARUNDEL. A HOUSE ON THE PARADE . . . . .	31	XXXVII.
ASHDOWN, BERKS . . . . .	71	XCII.
Sketch of the Entrance Front . . . . .	71	
BALLS PARK, HERTFORD . . . . .	85	CXXV.
BATH. BLOCK PLAN OF THE CITY . . . . .	69	
RALPH ALLEN'S TOWN HOUSE . . . . .	68	LXXXVII.
A DOVECOT AT . . . . .	68	
<i>See also Prior Park, and Widcombe.</i>		
BECKETT PARK, BERKS. THE FISHING LODGE . . . . .	70	XCI.
BELTON HOUSE, GRANTHAM . . . . .	105-106	
Entrance Front . . . . .		CXLVIII.
Ground Plan . . . . .	95	
The Dining Room . . . . .		CXLIX.
Two Chimney-pieces . . . . .		CLI.
Ceiling of the Staircase . . . . .		CL.
The Organ Gallery . . . . .		CLII.
BLACKHEATH. <i>See Morden College.</i>		
BLANDFORD. JOHN BASTARD'S HOUSE AND ANOTHER . . . . .	63-64	LXXXI.
Ceiling Decoration in John Bastard's House . . . . .	63	
Doorway in " " " . . . . .	63	
TOWN HALL IN THE FORUM . . . . .	64	LXXXII.
BLENHEIM, OXFORDSHIRE. Sketch of the Palladian Bridge . . . . .	62	
BLETCHINGLY. PENDELL HOUSE . . . . .	30	XXXVII.
A Chimney from . . . . .	30	

SUBJECT	PAGE	PLATE
BOWOOD, WILTSHIRE . . . . .	71-72	
The Formal Garden . . . . .		XCV.
The Orangery . . . . .		XCIII.
Mural Fountain in the Garden . . . . .		XCIV.
BROADWAY. FISH INN . . . . .	70	XCL.
BROOME PARK, KENT. Sketch of the Entrance Front . . . . .	82	
BUCKINGHAM. CASTLE HOUSE . . . . .	64	LXXXIII.
BURFORD. THE GREAT HOUSE . . . . .	75	CIV.
Elevation . . . . .		CV.
BURWASH. DOORWAY FROM A HOUSE AT . . . . .	85	CXXII*.
CAMBRIDGE. CLARE COLLEGE . . . . .	88-89	CXXXII.
Entrance Gates and Piers . . . . .	89	
PEMBROKE COLLEGE CHAPEL ( <i>erroneously printed Library on the plate</i> ) . . . . .	92	CXXXV.
Cupola . . . . .	92	
Organ and Gallery . . . . .		CXXXVI.
Hexagonal Lectern . . . . .	92	
PETERHOUSE COLLEGE . . . . .	85	
Details from the Library . . . . .		CXXVI.
( <i>This Plate is erroneously numbered CLII.</i> )		
ST. CATHARINE'S HALL . . . . .	90-92	CXXXIV.
Elevation of the East Front . . . . .	90	
Entrance Gates and Piers . . . . .	90	
Plan of Gates . . . . .	90	
Entrance to the Chapel . . . . .	91	
Section of " " . . . . .	91	
THE SENATE HOUSE . . . . .	89	
Interior View . . . . .		CXXXII*.
Details of Woodwork . . . . .		CXXXIII.
TRINITY COLLEGE CHAPEL . . . . .	87	
Panelling . . . . .		CXXIX.
Details of Stalls . . . . .		CXXX.
TRINITY COLLEGE LIBRARY . . . . .	86-87	
Exterior . . . . .		CXXVII.
Interior . . . . .		CXXVIII.
Elevation and Plan of Recess in Panelling . . . . .	86	
Enlarged Detail of Pediment of Recess . . . . .	87	
Carved Panel in Door . . . . .	87	
THE UNIVERSITY LIBRARY . . . . .	88	CXXXI.
CASTLE HOWARD, YORKSHIRE . . . . .	112-113	CLXI.
CARLISLE. <i>See High Head Castle.</i>		
CHICHESTER. A HOUSE IN WEST STREET . . . . .	46-47	LVII.
Elevation and Details . . . . .		LVIII.
SWAN HOUSE . . . . .	44-46	
View of the Front . . . . .		LVI.
Details of the Staircase . . . . .	45	
Elevation and Plan of Screen . . . . .	45	

# Index to the Illustrations and Descriptive Text.

xvii

SUBJECT	PAGE	PLATE
CHIMNEY-PIECES, Original Designs of . . . . .	40	
COLESHILL, BERKS . . . . .	74	
The Entrance Front . . . . .		C.
Plan of Ground Floor . . . . .	74	
Gateway of Back Entrance, and an Alcove . . . . .		CII.
Interior of the Saloon . . . . .		CI.
CROXTETH HALL, LIVERPOOL . . . . .	109	CLVI.
A Rainwater Head from . . . . .	109	
DEAL. ELEVATION OF A HOUSE IN HIGH STREET . . . . .	31	
ELEVATION OF A SHOP FRONT AT . . . . .	31	
DOWNTON, WILTS. THE MOOT HOUSE . . . . .	59-60	
The Front . . . . .		LXXV.
Detail of the Central Feature . . . . .	59	
Elevation of the Garden Temple . . . . .	60	
Pavement to " " . . . . .	60	
DRAYTON PARK, NORTHANTS. The Inner Entrance . . . . .	93	CXXXVII*.
DURHAM CASTLE. Sketch of the Staircase. . . . .	99	
ELTHAM. A HOUSE AT . . . . .	17-18	
Plans of Ground and First Floors . . . . .	17	
The Staircase . . . . .		XXV.
" " Details of . . . . .		XXVI.
" " Portion of . . . . .	18	
The Drawing Room . . . . .		XXVII.
EPSOM. A HOUSE AT . . . . .	40	
The Corridor and a Chimney-piece . . . . .		XLVIII.
FARNHAM CASTLE . . . . .	50-52	
The Entrance Gateway . . . . .	50	
Plan of Part of the First Floor . . . . .	50	
Interior of the Chapel . . . . .		LXII.
Elevation and Section of Panelling in the Chapel . . . . .	51	
Detail of Panelling in the Chapel . . . . .	51	
Shield of Arms over Door in the Chapel . . . . .	51	
The Staircase Landing . . . . .		LXIII.
Details of Staircase and Screen in the Chapel . . . . .		LXIV.
A Key from . . . . .	52	
FARNHAM. A HOUSE AT . . . . .	52	LXV.
Elevation and Section of Angle Pilaster . . . . .	52	
FENTON HOUSE, HAMPSTEAD. <i>See London.</i>		
GREAT MARLOW PLACE, BUCKS . . . . .	73	XCVIII.
GREENWICH HOSPITAL . . . . .	1-4	
General View . . . . .		I.
General Plan . . . . .	1	
View of the Main Building . . . . .		III.



SUBJECT	PAGE	PLATE
GREENWICH HOSPITAL, <i>continued.</i>		
The Colonnade . . . . .		II.
A Corner Bay of King William's Court . . . . .	2	
Half West Elevation with Details . . . . .		V. AND VI.
A Window from . . . . .	3	
Interior of the Chapel . . . . .		IV.
The Queen's House . . . . .		VII.
GROOMBRIDGE PLACE, KENT . . . . .	41-43	
The West Front . . . . .		LII.
Elevation „ . . . . .		LIII.
Plan of the House, showing Surroundings . . . . .	42	
Details of the Entrance Gates and Portico, etc. . . . .		LIV.
The Drawing Room . . . . .		LI.
The Dovecot . . . . .	43	
GUILDFORD. A HOUSE IN HIGH STREET . . . . .	47-49	LIX.
Plan of the House and Garden . . . . .	47	
The Staircase. . . . .		LXI.
Panel on Landing of Staircase . . . . .	47	
THE TOWN HALL . . . . .	49	LIX.
Elevation and Details . . . . .		LX.
The Mace . . . . .	49	
HAMPTON COURT PALACE . . . . .	35-39	
The East Front . . . . .		XLII.
The River Front . . . . .		XLIII.
Elevation of Central Portion . . . . .		XLIV.
The Fountain Court . . . . .		XLV.
Colonnade to the King's Entrance . . . . .		XLVI.
Elevation . . . . .	37	
Order of the . . . . .	38	
Detail of Order . . . . .	37	
General Plan . . . . .	35	
Entrance to the Dutch Garden . . . . .	36	
Fireplace in King William III.'s Bed-chamber . . . . .		XLVII.
Fireplace in the King's Dressing Room . . . . .	39	
Oak Panelling in the Orangery . . . . .	36	
HAM HOUSE, PETERSHAM . . . . .	34	
The Entrance Front . . . . .		XLI.
HERTFORD. ENTRANCE TO THE BLUECOAT SCHOOL . . . . .	44	LV.
A HOUSE AT . . . . .	84	CXXIII.
„ „ . . . . .	84	CXXIV.
<i>See also Balls Park.</i>		
HIGHWORTH. A HOUSE AT . . . . .	73	XCIX.
HIGH HEAD CASTLE, CARLISLE . . . . .	109	CLVIII.
HONINGTON HALL, WARWICKSHIRE . . . . .	65	LXXXIV.

# Index to the Illustrations and Descriptive Text.

xix

SUBJECT	PAGE	PLATE
HOUGHTON, NORFOLK . . . . .	95-97	
The Entrance Front . . . . .		CXXXIX.
Plan showing Colonnade and Outbuildings . . . . .	95	
Plan of the Principal Floor . . . . .	96	
Section of a Portion of the House . . . . .	96	
Dining Room Chimney-piece . . . . .		CXL.
KENSINGTON PALACE, AND ALCOVE IN THE GARDENS. <i>See London.</i>		
KEW GARDENS. THE TEMPLE OF ÆOLUS . . . . .	32	XXXVIII.
KEW PALACE . . . . .	32-33	
The South Front . . . . .		XXXIX.
Panelling in the King's Breakfast Room . . . . .	32	
Fireplace and Panelling in the King's Drawing Room . . . . .	33	
Detail of Staircase and Handrail . . . . .	33	
KING'S LYNN. THE CUSTOM HOUSE . . . . .	94-95	CXXXVIII.
Elevation of the Principal Front . . . . .	94	
" of Central Feature of the Principal Front . . . . .	94	
Ground-floor Plan . . . . .	94	
LEWES. A SHOP AT . . . . .	44	LV.
Elevation . . . . .	44	
LIVERPOOL TOWN HALL . . . . .	108	CLV.
Plan of the Ground Floor . . . . .	108	
Detail of the Front . . . . .	108	
CHIMNEY-PIECE FROM A HOUSE AT . . . . .	114	
<i>See also Croxteth Hall.</i>		
LONDON. ADMIRALTY, THE, WHITEHALL . . . . .	14	
The Board Room Chimney-piece . . . . .		XX.
Covered Seat in Garden . . . . .	14	
ASHBURNHAM HOUSE, WESTMINSTER . . . . .	15-16	
Plan of the House and Garden . . . . .	15	
The Staircase . . . . .		XXI.
Section of the Staircase . . . . .		XXII.
Details of the Staircase and Ceiling . . . . .	16	
Cupola over the Staircase . . . . .		XXIII.
Door in . . . . .		XX.
BANQUETING HALL, THE, WHITEHALL . . . . .	13-14	XIX.
Ground Plan of Whitehall Palace . . . . .	13	
BLUECOAT SCHOOL, THE, WESTMINSTER . . . . .	22-23	XXXII.
Side Elevation . . . . .	22	
Internal Front Elevation . . . . .	23	
BOODLE'S CLUB, ST. JAMES'S STREET . . . . .	28	XXXV.
BREWERS' COMPANY, HALL OF THE, INTERIOR . . . . .	10	XV.
The Court Room . . . . .		XV*.
BURLINGTON, THE EARL OF, VILLA AT CHISWICK . . . . .	34	XL.
CAREY STREET, A Chimney-piece from (now in the Victoria and Albert Museum) . . . . .	113	

## Index to the Illustrations and Descriptive Text.

	SUBJECT	PAGE	TEXT
LONDON, <i>continued.</i>			
CAVENDISH SQUARE, Houses in	. . . . .	19	XXIX.
CHELSEA HOSPITAL, Interior of the Chapel	. . . . .	19	XXVIII.
CHRIST'S HOSPITAL	. . . . .	8-9	
The South Front	. . . . .		XII.
Elevation	. . . . .	8	
Details	. . . . .		XIII
View from an Old Print, showing surrounding Buildings	. . . . .	9	
DEAF AND DUMB ASYLUM, CLAPTON	. . . . .	24-25	XXXIII.
ELY HOUSE, DOVER STREET	. . . . .	19-20	XXX.
FENTON HOUSE, HAMPSTEAD	. . . . .	20-21	
Elevation of the Entrance Front, etc.	. . . . .		XXXI.
Plan of Ground Floor	. . . . .	20	
Elevation of the South or Garden Front	. . . . .	21	
GREAT QUEEN STREET, Houses in	. . . . .	23-24	XXXII.
Details of the Order, Brick Panel, etc.	. . . . .	23	
Various Balusters	. . . . .	23	
Elevation of the Staircase	. . . . .	24	
GROSVENOR ROAD, A Doorway in	. . . . .	7	X.
HOME OFFICE, THE (now the Treasury)	. . . . .	11	
Front facing St. James's Park	. . . . .		XVII.
Plan of Ground Floor	. . . . .	11	
HORSE GUARDS, THE, WHITEHALL	. . . . .	11	
West Front	. . . . .		XVIII.
Elevation of Centre	. . . . .	12	
Plan of Ground Floor	. . . . .	12	
KENSINGTON GARDENS, An Alcove in	. . . . .	25	XXXIV.
KENSINGTON PALACE	. . . . .	25-27	
The Entrance	. . . . .	27	XXXV.
The Banqueting Hall	. . . . .		XXXIV.
South Elevation	. . . . .	25	
Elevation of Central Bay	. . . . .	26	
Plan, with Terrace	. . . . .	27	
Half Section of Interior	. . . . .	27	
LAWRENCE POUNTNEY HILL, Two Doorways in	. . . . .	7	XI.
MARK LANE, A Doorway in	. . . . .	7	X.
NEW RIVER WATER COMPANY'S OFFICE, The Drawing Room	. . . . .	9-10	XIV.
SKINNERS' HALL, The Drawing Room	. . . . .	10	XVI.
SOMERSET HOUSE	. . . . .	4-7	
View in the Courtyard	. . . . .		VIII.
The Water Gate	. . . . .		IX.
Plan of the Entrance Portico	. . . . .	4	
Elevation of one Bay of the Entrance Portico	. . . . .	5	
Details of the Order	. . . . .	6	
Plan of Archway looking up, showing Ceiling	. . . . .	7	
SOUTH AUDLEY STREET, A Corner House in	. . . . .	20	XXX.
TRINITY ALMSHOUSES, THE, DEPTFORD	. . . . .	30	



# Index to the Illustrations and Descriptive Text.

xxi

SUBJECT	PAGE	PLATE
LOWER LYPIATT HOUSE, GLOUCESTERSHIRE . . . . .	61	LXXXIII.
MELTON CONSTABLE, NORFOLK . . . . .	106 107	
The Garden Front . . . . .		CLIII.
Details of the Salon . . . . .		CLIV.
Ceiling of the Drawing Room . . . . .		CLII.
Plan of Ground Floor . . . . .	107	
Elevation, from a Contemporary Model . . . . .	106	
Details of the Main Cornice . . . . .	107	
MITCHAM. EAGLE HOUSE . . . . .	17	XXIV.
MORESBY HALL, WHITEHAVEN . . . . .	109	CLVII.
MORDEN COLLEGE, BLACKHEATH . . . . .	28-30	
Entrance, and Portion of Court . . . . .		XXXVI.
Elevation of Central Portion of the Entrance Front . . . . .	29	
Elevation of Portion of the Quadrangle . . . . .	28	
NEWBURY. <i>See Speenhamland.</i>		
NORTHAMPTON. THE COUNTY HALL . . . . .	75	CVI.
NOTTINGHAM CASTLE . . . . .	114 116	
The East Front . . . . .		CLXIII.
" " Elevation of . . . . .		CLXIV.
West Front Doorway (now a Window) . . . . .		CLXV.
Plan of Ground Floor . . . . .	114	
Stone Gate-pier and Detail . . . . .	115	
Details of Order . . . . .	115	
NUNEATON. <i>See Arbury Priory.</i>		
OXFORD. THE ASHMOLEAN MUSEUM . . . . .	81	
Entrance . . . . .		CXVII.
Details of Doorway and Balcony . . . . .		CXVIII.
Plan of the Porch . . . . .	81	
LINCOLN COLLEGE CHAPEL . . . . .	79-80	
Detail of the Screen . . . . .		CXIV.
Sketch of Small Movable Pulpit . . . . .	80	
QUEEN'S COLLEGE . . . . .	79	
The Cupola . . . . .		CXIII.
THE RADCLIFFE LIBRARY . . . . .	77	
Exterior . . . . .		CX.
Interior . . . . .		CIX.
Plan of Various Floors . . . . .	77	
THE RADCLIFFE OBSERVATORY . . . . .	80	CXV.
ST. EDMUND'S HALL . . . . .	80	CXVI.
TRINITY COLLEGE CHAPEL . . . . .	78	
Interior . . . . .		CXI.
Details of the Screen at West End . . . . .		CXII.
Detail of Small Screen . . . . .	78	
A Terminal Vase . . . . .	79	

SUBJECT	PAGE	PLATE
PETERSHAM. <i>See Ham House.</i>		
PRIOR PARK, BATH . . . . .	69-70	
The Garden Front . . . . .		XC.
RAINHAM, ESSEX. A HOUSE AT . . . . .	73	XCVIII.
RALPH ALLEN'S HOUSE. <i>See Bath.</i>		
RAYNHAM HALL, NORFOLK . . . . .	93	
The East Front . . . . .		CXXXVII.
Entrance Doorway . . . . .		CXXXVII*.
Plan of Ground Floor . . . . .	93	
ROCHESTER. THE CORN EXCHANGE . . . . .	41	XLIX.
THE GUILDHALL . . . . .	41	XLIX.
Elevation and Details . . . . .		L.
RYE. THE GRAMMAR SCHOOL . . . . .	53	LXVI.
SALISBURY. A HOUSE IN THE CLOSE . . . . .	56-58	
The Front . . . . .		LXXII.
Elevation, with Details, etc. . . . .		LXXIII.
Plan of Ground Floor . . . . .	57	
Section of the Staircase, with Details . . . . .		LXXIV.
Fireplace in the Drawing Room . . . . .	57	
Detail of Handrails and Newels . . . . .	58	
Door and Staircase Arch . . . . .	58	
A HOUSE IN THE WEST SIDE OF THE CLOSE . . . . .	56	LXXI.
AN ENTRANCE GATE . . . . .	68	LXXXVIII.
SEATON DELAVAL, NORTHUMBERLAND . . . . .	110-112	
North and South Fronts, Views . . . . .		CLIX.
" " " Elevations . . . . .		CLX.
Ground Plan . . . . .	110	
Detail of the Order of the North Front . . . . .	111	
Elevation of the Balcony . . . . .	111	
Plan of the Balcony . . . . .	111	
SPEENHAMLAND, NEWBURY. A HOUSE AT . . . . .	72	XCVI.
STAMFORD. HOUSES AT . . . . .	99-104	
VIEW OF HOUSES NEAR ST. GEORGE'S CHURCH . . . . .		CXLIV.
ELEVATION OF A HOUSE " " " . . . . .	100	
Details of Mouldings, etc. . . . .	100	
ELEVATION OF A HOUSE OPPOSITE . . . . .	101	
Details of Mouldings . . . . .	101	
A HOUSE IN THE MARKET PLACE . . . . .	101	CXLV.
Elevation of Pediment . . . . .	102	
Mouldings of " . . . . .	102	
A HOUSE IN ST. MARY'S PLACE . . . . .	101	CXLV.
Elevation . . . . .	102	
A HOUSE IN HIGH STREET, ST. MARTIN'S . . . . .	103	CXLVI.
Doorway of Next House . . . . .	103	
Details of Mouldings of Next House . . . . .	103	

# Index to the Illustrations and Descriptive Text.

xxiii

SUBJECT	PAGE	PLATE
STAMFORD. HOUSES AT, <i>continued.</i>		
ELEVATION OF ANOTHER HOUSE IN HIGH STREET, ST. MARTIN'S . . . . .	104	
Doorway . . . . .	104	
Details of Mouldings, Scraper, etc. . . . .	104	
A HOUSE ON BARN HILL . . . . .	103	CXLVI.
Details of Mouldings and Ironwork . . . . .	103	
<i>See also Uffington House.</i>		
STOKE HALL, DERBYSHIRE. The Drawing-room Chimney piece . . . . .	113	CLXII.
STONELEIGH ABBEY, KENILWORTH . . . . .	76	
The South-west Front . . . . .		CVII.
STROUD. PIN MILL . . . . .	74-75	CIH.
SWATELEY HALL, UXBRIDGE . . . . .	82	
The Entrance Front . . . . .		CXIX.
The Garden Front . . . . .		CXX.
THORPE HALL, PETERBOROUGH . . . . .	97-99	
The South Front . . . . .		CXLI.
General Plan, showing Surroundings . . . . .	97	
Details of Cornice, Chimneys, etc. . . . .	98	
Side Entrance to the Stables . . . . .		CXLII.
" " " Elevation . . . . .	98	
Panelling in the Dining Room . . . . .		CXL.
The Staircase . . . . .		CXLII.
Ceiling of the Dining Room . . . . .		CXLIII.
TROWBRIDGE. A HOUSE AT . . . . .	67	LXXXVI.
TYTTENHANGER, HERTS . . . . .	83	
The South Front . . . . .		CXXII.
Entrance of the Garden Front . . . . .		CXXII*.
UFFINGTON HOUSE, STAMFORD . . . . .	105	CXLVII.
UXBRIDGE. <i>See Swateley Hall.</i>		
UPPER WESTWOOD. A HOUSE AT . . . . .	67	LXXXVI.
WALLINGFORD. A HOUSE IN HIGH STREET . . . . .	72	XC VII.
WARWICK. THE TOWN HALL . . . . .	83	CXXI.
A SHOP AT . . . . .	84	CXXIV.
WHITEHAVEN. <i>See Moresby Hall.</i>		
WIDCOMBE, BATH . . . . .	69	LXXXIX.
The Gardener's Lodge . . . . .	68	LXXXVIII.
WILTON HOUSE, WILTS . . . . .	61-63	
South Front . . . . .		LXXVII.
The Italian Garden . . . . .		LXXVIII.
Plan of " " . . . . .	61	
The Palladian Bridge . . . . .		LXXXIX.
" " " Interior View . . . . .		LXXX.



	SUBJECT	PAGES	PLATE
WINCHESTER SCHOOL.	THE GREAT HALL . . . . .	53-54	LXVIII.
	Details . . . . .		LXIX.
	A Lead Rainwater Head . . . . .	54	
WOLVESEY HOUSE . . . . .		54-56	
	Parts of the North and South Fronts . . . . .		LXX.
	Section and Doorway . . . . .		LXX*.
	Elevation of the Front . . . . .	54	
	Sketch of Doorway and Screen in the Chapel . . . . .	55	
	Elevation and Plan of the Screen .. .. .	55	
	Carved Shield over Door .. .. .	56	
	Section of Gallery Front .. .. .	56	
WOKINGHAM.	THE LUCAS ASYLUM . . . . .	53	LXVII.
WREST, BEDFORDSHIRE.	A Sundial from . . . . .	116	

# LATER RENAISSANCE ARCHITECTURE IN ENGLAND.

## INTRODUCTION.



THE change which came over our national architecture in the course of the sixteenth century received its first great impulse from that mighty stirring of the minds of men which is commonly known as the 'revival of letters.' A spirit of free inquiry and of desire for progress had long been in the air, and men turned with zest to the masterpieces of Greece and Rome, as to a re-discovered source of inspiration in all matters literary and artistic.

The spirit of the new movement, which began in Italy in the fifteenth century, soon pervaded the greater part of Europe, and found its chief exponent, as far as the arts were concerned, in architecture. The Gothic architecture which had, from the twelfth to the fourteenth century, been in general use throughout Europe, now gradually fell out of vogue, and a return to early and classic tastes became yearly more marked. On their native soil in Italy, and in the hands of some of the greatest architects the world has known, Classical forms were soon firmly re-established. In other countries, which had revelled in the pointed or Gothic forms, they were more slowly developed, and a mixture of Gothic and Classic forms resulted, of which a 'Renaissance,' interpreted according to the character and taste of each country, was the ultimate outcome.

It was the French who gave the title of 'Renaissance' to the movement which began in Italy, and the name has been adopted by other countries.

In emotional France the severity of Classic forms was never altogether congenial. Considerable elegance and refinement, however, mark much of the Renaissance work in that land. The fine building which forms the eastern block of the Louvre may be cited as an admirable example of the best period. The later work of the Pavillon Richelieu is an illustration of that fertility of design and love of display so characteristic of the nation. The soft stone employed in building did much to encourage this luxuriance.

The Renaissance work in Belgium is somewhat allied to that of France, though it excels it in the beauty of its woodwork.

In Germany the new departure was marked by a ruggedness and stolidity essentially Teutonic. There is, in much of it, a lack of refinement, and a coarseness of detail, which frequently mars the work to eyes more accustomed to later developments. The love of the grotesque was carried to excess, both in figures and in ornament, and appropriately illustrates the national love of mediæval methods. In later work in this land there is much to admire, and many bold and fine varieties are displayed. The value of plain surface was appreciated, having been learnt, probably, in the extensive use of plaster on the external walls, a feature which the nature of the stone employed in building brought into prominence.

## Later Renaissance Architecture in England.

While, in most countries, the early architecture of the Renaissance may be said to have consisted chiefly of a combination of Gothic and Classic forms, that of Spain may be best described as an adaptation of Classic details to Gothic forms, to which adaptation the influence of Moorish architecture has imparted a distinct and characteristic strain.

The work in Holland—where brick architecture prevailed—developed certain characteristics which may be briefly noted. The form of the 'step' Gothic gables was generally retained, but in addition to the 'step' treatment the gables were decorated with a species of 'strap' ornament of quaint outline, a mode of treatment which formed the basis of much of the plaster and other ornamental work in use. Stone was employed in but limited quantities, and the carvings and enrichments were therefore concentrated in doorways and gables.

In examining the Later Renaissance buildings in England, we shall find that they present many features—often ingeniously welded with traditional methods—which have been borrowed or learnt from the above-mentioned countries. Many external influences were brought to bear upon English art during this period. Royal marriages, for instance, brought with them new fashions. From the marriage of Charles I. with his queen, Henrietta Maria, dates that French feeling which can be traced in so many of the works of this epoch. Later on, the accession of William III. and Mary brought about the introduction of many of the interesting Dutch features which survive to this day.

Court influence was very strong, and foreign artists, accordingly, were much patronised. A knowledge of architecture, its principles and methods, was considered an essential part of a nobleman's education; and the travelled nobleman almost always became a connoisseur and patron of the Fine Arts. Princes were inoculated with a taste for architecture. George III. is said to have been a pupil of Sir William Chambers, though he does not appear to have profited much himself, or to have done much to encourage others.

The 'Renaissance,' as the name implies, was a revival—in the case of architecture a revival of Roman principles and methods. But, speaking broadly, it may be said to have been more than a mere revival; it was a development.

The Classic features employed by the Renaissance architect were as follows:—the 'orders,' consisting of column and entablature; the semicircular arch; the vault and dome; and mouldings and sculpture of a Classic type; the last-named playing a very important part in all the best work. These features are common to Renaissance work in all countries.

Moreover, similar methods have been followed everywhere with regard to a regular and symmetrical plan, as against the old irregular arrangement of buildings which had been so marked and inevitable a characteristic of the fortified residences of the Gothic period.

Again, instead of 'rubble' masonry, or the use of small stones irregularly jointed, smooth 'dressed' and squared stones are employed, and the joints themselves emphasized by what is called 'rustication,' *i.e.*, the joint and margin being worked smooth, and the outer face left roughly hewn. (Even when the face is otherwise worked, if the joint is marked by a sinking or deep channel, the work is still called 'rustic'.)

Relative proportions and balance of parts are taken into account, and regulated by heavy cornices and moulded 'string' courses.

Many minor features, common to all Renaissance architecture, might be pointed out, but it is the different interpretation and manipulation of these main features that gives infinite variety to the work in different countries.

A period of transition, the lipping, as it were, of the message subsequently delivered in plainer language, is common to all lands; but the new methods ripened quickest, of course, in the sunny south;

for architecture, like the other arts, needs a benign influence if it is to reach maturity. Here, in England, it was not until more than a century after the revival in Italy that the Renaissance produced any marked impression on our national architecture.

In Italy the Classic revival may be said to have commenced in 1444, but in England not until 1558.

The work of the Renaissance in this country may be divided roughly into two parts, viz., the Early Renaissance and the Later Renaissance; the latter is the title here chosen to denote the character of the buildings erected between the years 1640 and 1800. The early work is more generally known as 'Elizabethan,' though it commenced before the reign of Elizabeth, and was but little advanced until that of James I.—this later phase being frequently spoken of as 'Jacobean.' In a similar way the Later Renaissance is commonly referred to under the generic title of 'Queen Anne,' though it commenced in the reign of James I., and was developed under the Georges. Thus there cannot be said to be any sharp line of demarcation between the Earlier and Later Renaissance; there is a period of overlapping of the old and new methods.

The earlier Renaissance buildings were to a great extent experimental; the problems to be worked out were new, and novel conditions gave rise to many a quaint fancy and conceit. At first the change was limited to grafting Italian or Classic details and forms on to a Gothic structure. The old 'Schools' at Oxford, built (1612-13) by Thomas Holte, of York, is a familiar example: on the face of a Gothic tower, wherein are Tudor-Gothic windows, he has built up, in a rude and inaccurate manner, the five orders of Classic architecture. The tower is finished with Gothic pinnacles, and in juxtaposition to the circular-headed archway on the ground floor are two small Tudor-Gothic-headed doorways.

Later on, in the hands of such men as John Thorpe, the work of the Renaissance was wonderfully advanced. In contradistinction to the necessarily disintegrated collections of buildings, which formerly made up the domestic residences of the nobility, it was the work of the Early Renaissance to combine in one homogeneous whole the requirements which go to make what ultimately became the mansion. First the plan consisted of buildings ranged round a perfect quadrangle, then on three sides of a quadrangle, and the subsequent development in the Later Renaissance will usually be found to be a modification of the latter form.

Amongst the most picturesque works of the early period must be mentioned the fine half-timbered houses in the wood counties.

No attempt, however, can here be made to treat the architecture of the Renaissance historically, or to point out the merits of the early work, so well illustrated by Mr. Gotch,<sup>1</sup> who has made a special study of that period. It has been necessary briefly to allude to it, because it leads up to that later phase illustrated in the present work.

The wealth of the picturesque and romantic creations of the earlier period has hitherto somewhat obscured the stately and scholarly work of the later, and the romance that hangs about the age of Elizabeth envelops its domestic buildings, and has proved most seductive to the architect as well as to the antiquary and the archaeologist. The painter, moreover, has found among its remains rich stores of subjects for his brush.

But if the work of the Later Renaissance lacks some of the elements of the picturesque, and if there is in it less play of fancy, or less quaintness, it yet possesses a distinctive beauty and a refinement which entitles it to high rank. There is in it more regard for general proportion and stateliness of design, and it is the outcome of a wider and riper experience. It is not merely imitative, but is

<sup>1</sup> 'Architecture of the Renaissance in England,' illustrated by a Series of Views and Details from Buildings erected between the years 1560 and 1635, with Historical and Critical Text. By J. Alfred Gotch, F.S.A. 2 vols. folio.



full of vitality and vigour. Not until the close of the eighteenth century did the work degenerate into mere academic reproductions of Roman or Greek examples. The demand which then arose for (so-called) 'pure Classic,' like the more recent demand for 'pure Gothic,' was bound to result in 'dead works.' If there is life, the evidence of growth will make itself felt, whatever the *motif* of the design.

Whatever the source or sources from which it may originally have been inspired, the work of the Later Renaissance may justly claim to embody and present many of our national characteristics. The methods which prevail in it are thoroughly and carefully worked out in a distinctive manner, and though a grave and sober demeanour be reflected in English buildings, they yet possess a quiet, dignified charm, full of power and admirable restraint. It is true that these qualities may also be traced in earlier works, but the sturdy masculine feeling is more pronounced in the later buildings.

No doubt the methods developed during this period of the Renaissance were subjected to abuses, as were those of the earlier period; for, in the one direction, we find the extreme of heaviness produced by the pompous and exaggerated forms of Vanbrugh, while, on the other hand, there is sometimes to be observed too much delicacy of detail and smallness of projection, as, for instance, in the works of the brothers Adam. Such extremes carry their own punishment, for they soon pall, and cease to have admirers.

Still, the general character of the buildings during the Later Renaissance evinced a severe simplicity, amounting indeed to what is now considered by many unnecessary plainness. To some extent this was the inevitable reaction from the extravagant display with coarse enrichment and queer grotesques which marred much of the work of the previous period. It is this freedom from extravagance in outward display and ornament which brings the work more into harmony with present requirements and conditions of life.

Other features and developments, more or less noticeable in the period under consideration, may now be briefly described.

It will be seen that the value of plain wall surface was perceived, and that refinement of detail and attention to scale was a primary consideration.

Much was done by the apposition of parts, and by contrast of materials and colour.

There is the bringing to maturity the well-balanced design; a complete project, with every part rightly adjusted and with carefully considered outline. It was this striving after unity, which may be said then to have reached its most complete development; indeed, it went beyond the mansion and extended to its environment. The care which was bestowed upon the laying out of formal gardens, broad terraces and stately avenues, was carried to its utmost limit. The adjuncts even, of the domestic buildings, were considered in relation to the dwelling-house itself. The entrance-gates, piers, and lodge indicated the rank and position of the owner; garden houses and orangeries were designed in connection with a general scheme, in which every feature had its place and function, and the fountain and sun-dial marked a centre, a point of departure or termination.

In observing the methods adopted during this period, we cannot fail to note the frequent use of cut and rubbed red bricks. The cut brick cornices, arches, architraves, niches, and enriched panels, contrast admirably with the ordinary dull red brick with a slight purple tinge. Sometimes, also, red and 'stock' bricks are cunningly combined. As plaster and cement came into more general use externally and internally, another vehicle was added, by which variety was obtained in the colour and texture of the composition. This cannot always be adequately represented in the illustrations, but some attempt will be made, where necessary, to point out these effects in the descriptive part of this work.

Again, by the use of pilasters, pediments, quoins, dormer windows and large well-grouped chimney-

stacks, divisions are formed and points emphasized, and all are made to have their place in the orderly disposition of parts.

The breadth and simplicity gained in the external work was extended to the interior.

At first the ceilings were vaulted, in the manner common in the domestic buildings of Italy to this day, and much sacrifice of space, in order to obtain the necessary height, was the inevitable consequence. The large 'cove,' or semi-vault, was a very natural modification, and the flat portion of the ceiling was then treated in a manner probably also suggested by the wood ceilings of the Italian churches and halls, with panels, circles and decorated divisions, consisting partly of moulded work and partly of swags of fruit and flowers, in high relief with enriched cornice. The panels were filled in by the painter with various mythical or allegorical subjects, or with sky and clouds, to give a suggestion of height and space. From the larger modelled forms generally in use, to the delicate and flatly-treated ceilings of the Adams' period (suggested by the Roman work in the baths of Titus) is a long step, but the general excellence of both these widely divergent methods of ceiling-decoration during this period is undoubted.

In the treatment of the wall surface, we find that as the use of tapestry and oak panelling in small divisions declined, a larger division of panels, or a low dado with upper panel became prevalent, to be in turn superseded by wall papers, paint, and decorative plaster work.

In the decorative treatment of the rooms the chimney-piece still retained the importance attached to it in earlier work. It was built up from floor to ceiling, and, whether constructed in marble, oak, or plaster, covered the whole of the projecting chimney-breast. At a later period, when the chimney-breast was hidden or built outside, so that the room walls might be flush or continued without any break, the inserted chimney-piece of less height came into fashion. Many of these admirable chimney-pieces of the eighteenth century, totally differing in design from those in other countries, were, it would seem, carved by Italian workmen brought to this country.

The doorways, formerly hidden by tapestry or mysteriously worked into the general oak panelling, now asserted themselves without fear, and became important features and of large dimensions. Rich architraves and pediments of quaint forms, carried on beautifully carved brackets, were frequent. The doors themselves also were elaborated, and the extensive use of Spanish mahogany in the eighteenth century enabled these to be beautifully panelled and highly finished.

The carving, both externally and internally, whether in stone, marble, or wood, was remarkable for its refinement and appropriateness. Indeed, the building crafts generally achieved a notable advance during this period. In all, the nature of the material employed was kept in mind in the design both of the form and of the ornament to be produced in it. The facility with which plaster can be used for decorative and moulded work was not lost sight of; in fact, plaster work was brought to a high degree of finish. Whatever the merits of the craftsmen of the Early Renaissance, and they were very great, those of the later period may claim the distinction of imparting to the work a national type. This is particularly noticeable in the wrought and cast-iron and other metal work.

In works of a monumental character the Later Renaissance is peculiarly successful. For public buildings it possesses just those qualities which answer to the requirements of modern times—less of the romantic and picturesque, no doubt, but more of the practical and convenient, combined with a substantial measure of true beauty. Moreover, it appears to adjust itself to the English character; there is no need of any extravagant display or extreme severity for it to make its power felt. It should, however, be borne in mind that the condition of things in England never called for such important municipal buildings as are met with in Italy, Germany, and the Netherlands. If, therefore, many of our provincial town-halls, court-houses, and other administrative offices, seem insignificant and even faulty, they cannot rightly be

put in comparison with similar buildings in other lands. On the other hand, it would be hard to cite a finer example of a public building of its class than Greenwich Hospital, or to surpass the grandeur of Hampton Court; both buildings completed by Wren. At a later period we can boast of Somerset House, and also of much fine ecclesiastical work. The London churches of the time form an unrivalled collection, and have been worthily illustrated in the admirable work edited by Mr. Birch.<sup>1</sup>

In public, as in domestic, buildings, the 'façade' was always a strong feature in the designs of this period; indeed sometimes, it must be admitted, internal convenience and propriety were sacrificed to external effect or to architectural composition. That this was by no means a necessity, arising from the exigencies of external uniformity or balance, can be abundantly proved by a study of the majority of the well-conceived plans for every class of building, and it may be truly asserted that in beauty and order of (internal) plan the Later Renaissance is rich. Subtle effects gained by vistas, grouping, balance of parts, clever lighting, and, in particular, by the generous and cleverly arranged staircases and halls, all these are worked out without any sacrifice of the mystery and seductive screening so dear to the artist and the inhabitant alike.

The importance of a well-ordered and conveniently arranged plan asserts itself strongly in the work of this period, and goes far to prove that such a plan is the true secret of success, the essential principle, without which there can be no architecture worthy of the name. The magnificent plans of Inigo Jones for Whitehall Palace will bear comparison with anything ever designed on such a scale. The vastness of conception displayed in dealing with such an extent of area was in part the result of his study and inspection of the palaces of the Romans, and shows what can be done by a man of genius when his genius is allowed scope. The plans for Whitehall, unfortunately, were never carried out, but the works which Inigo Jones executed on the limited lines of the ordinary domestic building, justify us in saying that beauty of plan is conspicuous in all his designs.

The orderly arrangement of every part, and the endeavour to form a composition showing unity of purpose, was not now limited to single mansions or palaces, but was extended during this period to the setting out and planning of towns and cities. The example set by Italy spread to other lands, and in this country the city of Bath may be cited as presenting a definite and comprehensive architectural scheme. Its terraces, circus, crescents, and handsome public streets, are treated on a large and well-conceived plan.

Early towns and cities but seldom show traces of any general architectural order or plan; like the residences of the nobles they consisted of a collection of separate buildings or dwellings surrounded by fortified walls. Space being thus limited, when increased accommodation was required, these separate houses became welded together by buildings occupying the intermediate ground. This gives them that irregularity so attractive to the lover of the picturesque. Something of this may be seen in the sixteenth-century houses of Chester and the old parts of York. But in Chester the 'Rows' form a decided link in the connection of detached buildings, on account of the uniformity of the manner in which the covered 'Row' is treated.

There is much to be said in favour of uniformity and balance in the arrangement of a city, in which should be shown a proper regard for terminations or junctions of streets, such as distinguishes the work carried out in Bath. A city should have a character of its own. Its inhabitants may vary in feature and occupation, but here the individual is merged in the community;—the city must come first, and the sign of each man's place or occupation in it, second. The story is plainly read in Bath. Its residents came for a purpose. They met on common ground, and all must be ceremoniously organized—their pursuits and amusements even being ordered and arranged by Beau Nash. The stately stone buildings of the city, therefore, admirably express the method and order prescribed by the courtly frequenters of the Baths.

<sup>1</sup> London Churches of the Seventeenth and Eighteenth Centuries; by Inigo Jones, Sir Christopher Wren, Hawksmoor and Gibbs.

As with a crowd of men, so with a heterogeneous collection of buildings. In both there is a dormant force, a potentiality which makes itself felt; but, to obtain a definite and satisfactory effect, both need order and system. There is no cohesion in a crowd; though the units of which it is composed form a compact mass and often have a general unity of purpose, they yet have separate ways and different ideas both as to the exact end to be attained and the best mode of attaining it. So, too, a collection of buildings placed side by side, may yet be so diverse in form and character as to imply no common purpose. Like the crowd, they require to be brought under organization and system, so as to act, as it were, in unison. It is something of this which the ideal city should express. With order and rank there is no need for machine-like regularity, nor for the dreary and monotonous uniformity so often to be seen, where streets are formed to secure the largest frontage in the easiest and cheapest manner, or where roads are laid out without any thought of beauty or vista of centralization, —in fact, without any idea of combined action for the benefit of the community at large.

Some of these essential features and advantages of common action for the common good Sir Christopher Wren would have bestowed on London after the Great Fire in 1666, if only he had been permitted to take advantage of the opportunity thus presented. The massing together of buildings, the connecting together by colonnade, the forming of vistas, would have found an admirable exponent in the hands of such a master as Wren, whose large and noble conceptions have never been surpassed.

It is impossible to attribute to any one architect the merit or responsibility of the development achieved during the Later Renaissance. Although, as we have already seen, Inigo Jones is responsible for the introduction of the Italian form of plan and the adaptation of it to this climate, and also for the pronounced and definite departure from the mixed Gothic and Italian of the Elizabethan era, yet to Sir Christopher Wren, both by reason of the quantity and finished quality of his work, may be ascribed the honour of establishing the Renaissance in its national form. Neither of these men, however, great as their genius was, could have furthered his art as he did, had it not been for the support and patronage of the reigning monarch.

Without attempting to deal with the works of the period historically, or even to mention all those of importance, it may be helpful to place in chronological order those architects who played an important part in that later development of Renaissance architecture which we have been considering.

Inigo Jones (1573-1653) is recognized as the first in whose hands this development became in any way pronounced. His sojourn in Rome, his admiration of Palladio's works, and his study of Vitruvius,<sup>1</sup> equipped him for his own work, which, begun in the reign of James I., was continued under the patronage of the ill-fated Charles. He was about thirty-three years old when, in 1605, he visited Oxford with King James, and carried out work there at St. John's College. Having already visited Italy once, he was recommended to the University authorities on the ground that, as a great traveller, he would have that knowledge of foreign methods which was always so appreciated in this country. According to Leland, his work at Oxford brought him the munificent sum of £50! He subsequently went to Denmark, on the invitation of King Christian IV., but was soon summoned back again by Anne, James I.'s queen, who appointed him her architect. The building known as the 'Banqueting Hall,' at Whitehall, formed part of that great design for a royal palace, which has been already referred to. It was built during James I.'s reign, in the years 1619-1622. In the reign of Charles I. Inigo Jones's talents were in great request, especially for the purpose of designing scenes and machinery for the 'masques,' then so much in fashion. This no doubt influenced much of his subsequent work, for although the plans of his houses, such as Coleshill

<sup>1</sup> 'De Architectura,' first published in Latin in 1486.



and Rainham, were more or less founded on Italian examples, yet some of their magnificence was due to the extended wings and colonnades he introduced—features probably suggested to him in the first instance by his work for the stage. He had a large number of pupils, and many imitators. Amongst his pupils were John Webb and Edward Carter, to both of whom are due many works commonly attributed to their 'master'; in many cases, too, the working out of their chief's designs was intrusted to them.

Webb, who was born in 1611, was Inigo Jones's nephew, and married his daughter. In 1648 he rebuilt the side of Wilton House, and about the same time was engaged in building Ashburnham House, both from the designs of Inigo Jones. He also built Thorpe Hall and Burlington House, Piccadilly (1664-1666). Among his designs may be mentioned Ashdown House, Berkshire, and Gunnersbury House, Ealing.

After the death of Inigo Jones in 1652, the lead in English architecture was taken by Sir Christopher Wren, to whom the opportunity of displaying his wonderful powers came after the Great Fire of London in 1666. He lived from 1632 to 1723, that is, from the early part of the reign of Charles I. well into that of George I., so that his works and influence extended over a lengthy period. Buildings such as St. Paul's (commenced in 1675), Hampton Court (1690), and Greenwich Hospital (1698) would of themselves be astonishing as the work of one man, but when we add to these his many interesting City churches (which almost entitle him to rank as the originator of the steeple), the library at Trinity College, Cambridge, the Ashmolean Museum, Oxford, Chelsea Hospital, and other fine works too numerous to specify, we are compelled to confess that Sir Christopher Wren did more than any other man of that age to increase the wealth of our national architecture.

One of the most remarkable features of this period was the large number of men who appreciated and cultivated architecture as a "fine art." Amongst such we may mention three accomplished amateurs, Dean Aldrich, Dr. Clark, and Sir James Burrough, who all designed and carried out work of great merit. The Dean was the architect, between the years 1690 and 1700, not only of Peckwater Quad and the library in Christ Church, Oxford, but also of All Saints Church in the same city, and of the garden front of Corpus Christi College. At a somewhat later date Dr. Clark, who was a Lord of the Admiralty, designed and built the library of Worcester College, where is lodged his fine collection of architectural books and MSS. Sir James Burrough was the master of Caius College, Cambridge; his work can be seen in the chapel of Clare College.

Of Wren's pupils, Nicholas Hawksmoor (1666-1736) was the only one who attained to note. Had he erected no other building than St. Mary Woolnoth at the corner of Lombard Street (1716-1719), this church by itself would justify his claim to distinction. Another well-known London church by him is St. George's, Bloomsbury (1731). He was Clerk of the Works at Greenwich, and generally succeeded Wren in the charge of all public buildings and churches. He rebuilt, in 1734, a portion of the quad of All Souls College, Oxford, and was also the architect of the new quadrangle at Queen's. He built the mausoleum at Castle Howard, and was associated with Vanbrugh at Blenheim, as well as at Castle Howard, though not responsible for the design in either case.

John James, 'of Greenwich,' succeeded Hawksmoor as Clerk of the Works at Greenwich, a post which he held under Wren, Vanbrugh, Campbell, and Ripley. St. George's, Hanover Square, St. Luke's, Middlesex, and the church at Greenwich were built by him, and in his domestic work is included Orleans House, Twickenham. He was also employed by the Duke of Chandos at Canons, which was pulled down in 1747. He published several works, notably a translation of Perault's "Treatise on the Five Orders of Columns" (1708) and "The Theory and Practice of Gardening" (1712).

In the early part of George II.'s reign we find Thomas Ripley amongst the architects of repute. He built the Admiralty (1724-1726), the entrance porch of which, however, was considered so wanting in

proportion that the Screen (said by some to have been designed by Adam) was subsequently erected to hide it. Ripley also designed Wolterton House, Norfolk, for Lord Walpole, and whilst Surveyor at Greenwich Hospital designed the interior portion and roof of the first chapel, which was burnt in January, 1779. He was engaged to alter and complete the work at Houghton, the original design for which is claimed by Campbell.

A rival of Ripley's was William Kent (1683-1748) who had originally been a painter. Having been sent to Rome to study his art, Kent returned to England (1719) in the company of Lord Burlington, whose patronage he continued to enjoy for the rest of his life. His lordship's friendship for the artist was such that, as Gwilt says in his edition of Chambers's 'Civil Architecture,' he "lodged him in his house whilst living and in his family vault at Chiswick when dead." Kent was at first employed in painting portraits and decorations (in colour and in monochrome) for the houses at Houghton, Wanstead, Rainham, and Stowe. Subsequently he began to practise as an architect, and was intrusted with the carrying out of certain alterations at Rainham. Amongst other works of his designing may be mentioned the royal residence at Kew (partly pulled down in 1802), Holkham, Norfolk (for the Earl of Leicester), and the Horse Guards, London. He edited and published, at his patron's expense, the 'Designs of Inigo Jones' (2 vols. folio, 1727), containing also certain designs by his lordship and himself.

Lord Burlington (1695-1753) was not only a generous patron of art, but also himself one of the most gifted of amateur architects; indeed it is said that many of the designs commonly attributed to Kent were in reality his lordship's. He conceived such an admiration for the work both of Inigo Jones and of Palladio that he took pains to collect their drawings, and bore the expense of publishing some of their designs. Amongst his own work must be mentioned the villa at Chiswick, which he built in 1729, and which, whatever assistance he may have received from Kent, was doubtless in the main his own design.

Sir John Vanbrugh (1666-1726) claims attention partly on account of the vastness of his work, partly also because of certain grand effects he managed to achieve, effects obtained, unfortunately, at a sacrifice of refinement of detail. This was deliberate and not the result of ignorance, for undoubtedly he was a great artist, and was esteemed as such by Sir Joshua Reynolds, who saw that, with all his faults, he possessed originality in composition with skill in the grouping of masses, and that he understood the effects of light and shade. Blenheim, the seat of the Duke of Marlborough, and Castle Howard, seat of the Earl of Carlisle, are the best known of his works.

Vanbrugh's only imitator seems to have been Thomas Archer (died 1743), who was largely employed during the first half of the century. He built St. John the Evangelist, Westminster (1721-1728), which was afterwards considerably altered without the approval of the architect. To him may be attributed also St. Philip's, Birmingham (of the Doric order), and Haythorpe, Oxfordshire, together with Umberslade, Warwick, a family mansion which he rebuilt.

During the reign of George III., Sir Robert Taylor (1714-1788) carried out many notable works, amongst them Ely House in Dover Street, the Duke of Grafton's house in Piccadilly, Gopsall Hall, Herts, and Heveningham Hall, Suffolk.

James Gibbs (1682-1754), who came into prominence about the year 1720, had studied in Rome under Fontana. He built St. Mary-le-Strand (1714-1717), and Canons, Middlesex (which cost £250,000), for the Duke of Chandos. To him also we owe the Church of St. Martin's-in-the-Fields, Charing Cross (1722-1726), the Senate House, Cambridge, and Radcliffe Library, Oxford (1737-1747). St. Bartholomew's Hospital is also his work. In 1728 he published 'A Book of Architecture,' containing illustrations of some of his executed works, and designs for many architectural details.

Colin Campbell (died 1734) comes next, in point of time at any rate, if not of merit. He did

more for architecture by the publication of his "Vitruvius Britannicus" than by the buildings he erected. Some of these, however, had considerable merit, especially Wanstead House, which was pulled down in 1815. He appears to have been responsible for the general design of Houghton (Sir Robert Walpole's country seat, finished by Sir Thomas Ripley in 1735), and to have been surveyor to Greenwich Hospital during the erection of the west front, Queen Anne's Buildings, etc.

John Wood (1704-1754), known as 'Wood of Bath,' is another architect who flourished during the reign of George II., and who well deserves mention. He began his work at Bath in 1727, and it is in great measure to his taste, energy, and skill that that city is indebted for its architectural elegance. He built its Circus, Crescent, Assembly Rooms, Queen's Square, and Parades. He was also the architect of Prior Park, near the same city.

John Carr (1721-1807), 'of York,' was architect of many large houses in the northern counties. Harewood House near Leeds (with interior decoration by R. Adam), is considered by some his finest work. The Court-House, York, the Debtors' and Felons' Prisons in the same city, and the County Lunatic Asylum are also his.

James Paine (1725-1790) appears to have been popular between 1745-1789. Amongst his numerous works may be mentioned Doncaster Mansion House (1745-1748), the great stables at Chatsworth (1758-1763), Worksop Manor House (1763-1764) for the Duke of Norfolk, Wardour Castle (1770-1776), Lord Petre's house in Park Lane, besides several other London houses; also various bridges, including Kew Bridge, Middlesex (1783-1789). He published two large folio volumes illustrating these and other works designed and carried out by himself. Sir William Chambers states that 'Paine and Sir Robert Taylor divided the practice of the profession between them until Robert Adam entered the lists and distinguished himself by the superiority of his taste in the nicer and more delicate parts of decoration.'

James Stuart (1713-1788) studied painting in Italy, and after residing in Rome for seven years visited Greece with Nicholas Revett in 1751. This visit led to the publication of his celebrated 'Antiquities of Athens,' begun in 1762 but not completed until after his death. Stuart was the architect of Litchfield House (Lord Anson's) in St. James's Square, and of a house in Portman Square. He also built Belvedere, Kent, for Lord Eardley. While surveyor to Greenwich Hospital he designed the Infirmary (1763), and renewed, with delicate Greek details, the interior of the chapel after the fire in 1779.

William Adam, a Scotchman, whose work extended over more than half the century, designed and carried out a considerable number of public buildings and noblemen's and gentlemen's seats, amongst which may be noticed Duff House, Mount Steward, and Kenmore. Much of his work, which is bold and striking, is illustrated in a bulky folio entitled 'Vitruvius Scoticus,' published between 1740 and 1760.

The talented brothers Robert and James Adam, sons of the above, became fashionable London architects about the year 1760. They were in great request in the country also, and their 'mannered' work covers whole districts. The leading position was undoubtedly taken by Robert (1726-1792), who in 1757 had visited Spalatro, and made accurate drawings of the Palace and buildings connected with it, which he published in 1764 under the title of 'The Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia.' In London he designed and carried out, amongst many other buildings, Lord Lansdowne's house in Berkeley Square, Sir Watkin Wynn's in St. James's Square, and (in conjunction with his brother) the Adelphi Terrace, begun in 1768. Amongst his country houses are Kedleston, for Lord Scarsdale (1761), Luton Park, for the Earl of Bute (1767), Kenwood, for the Earl of Mansfield (1767), and Croome, for Lord Coventry. In 1773 the brothers commenced the publication of 'The Works in Architecture of Robert and James Adam,' which illustrated a number of

buildings (with their decorations) in a series of large and finely engraved plates. They may be said to have given their name to a style of ornament which, though thin and meagre, possessed considerable merit, and which no doubt tended to check, for the time, undue extravagance in the other direction. Robert died in 1792, and James in 1794.

The work of Sir William Chambers (1726-1796), who comes next in order, was exceedingly pure and good, and did much to correct the feebleness of that perpetrated by the imitators and followers of the brothers Adam. He erected many fine mansions in England and also in Ireland, but his largest and best-known work is Somerset House. In 1759 he published his celebrated work, 'A Treatise on Civil Architecture,' the title of which, however, was afterwards altered to 'A Treatise on the *Decorative Part* of Civil Architecture,' as he did not prepare the constructive portion as proposed. During the years 1757-1782 Chambers was employed to lay out and improve the Royal domains at Kew, and his designs were published in a folio volume in 1763. Nine years later he published "A Dissertation on Oriental Gardening."

George Dance (1695-1768) was appointed Clerk of the City Works in 1735. He designed St. Luke's Church, Old Street; St. Leonard's, Shoreditch; the Mansion House (afterwards altered by his son); St. Botolph's, Aldgate; and a part of Guy's Hospital. He was also the architect of Faversham Church, Kent.

George Dance, junior (1741-1825), was fifth son of the above, and succeeded him in his office. He designed All Hallows, London Wall (1765-1767), and carried out alterations in the Mansion House. He also built Newgate Prison, St. Luke's Hospital, and parts of the Guildhall and the Royal College of Surgeons. Amongst private buildings erected by him may be mentioned the 'Wilderness,' Kent, the Grange, Alresford, and Ashburnham Place (Battle, Sussex).

It must be admitted that the many bad examples erected, and the many abuses tolerated during the time of the decadence of Renaissance architecture tended to bring the work of the whole period into disrepute. With cities such as Oxford and Cambridge to keep alive a love for the beauty of their mediæval residences, what more natural than that the Later Renaissance work in its falling-off should come to be despised, and should have to give place to imitation mediæval buildings? Yet if we examine this work as it is seen amongst the older collegiate buildings, we find that it holds its own and stands with the works of each succeeding age in friendly proximity; moreover, it possesses a dignity and solemnity which harmonize and are consonant with the serious homes of learning.

But the faults which marred the work of the close of the last century, and the beginning of this, did more than bring reproach upon Renaissance work; they generated a careless indifference to the claims of architecture to be one of the Fine Arts. A time of darkness and ignorance followed, which must have seemed hopeless indeed to the few who realized its depth.

To awaken public interest in an art which had become moribund was the work of the Gothic Revival; and this work it effected mainly by appealing to the love of the romantic and picturesque elements found in mediæval buildings. We owe much to the enthusiasm of such men as Pugin and Ruskin. They directed attention to the principles of beauty which underlie the work of mediæval times; they may not always have been right or even safe guides, but at least they pointed out those true principles in building which had been so long forgotten or laid aside.

It is not surprising that every form of 'Gothic' was subsequently exploited and adapted to modern buildings; not Venice only, whose claims were so strongly advocated by Mr. Ruskin, but France, Belgium, Germany, and Holland were ransacked for material to supply the demand. It was sought



anywhere but in England, where the last phase of Gothic was regarded as 'debased.' When, however, the supply which served for imitation seemed exhausted, attention was turned to the interesting examples of the budding Renaissance in this country. The existence of such works as Nash's 'Mansions of England in the Olden Times,' and Richardson's 'Studies of Old English Mansions,' which appeared in the early forties, did much to revive the taste for the work of the Early Renaissance, and a measure of good was undoubtedly done by those who adapted its picturesque elements to modern requirements. The study of good examples, whether they be of the Gothic period or of the Early or Later Renaissance, should stimulate the desire to advance the art of architecture, however slightly. From such examples may always be learnt something of the principles which govern true 'design,' by which alone the best traditions of English architecture can be maintained.

If, however, there is to be a fresh development in our national architecture, it is only reasonable to suppose that the point of departure should be from the period in which it reached its greatest excellence. The increasing study of the 'Later Renaissance' is a hopeful sign, and such works as Mr. Birch's 'London Churches' and Mr. Loftie's 'Inigo Jones and Wren' are evidence of the awakened interest in its development. Such study will conduce to an increased regard for proportion, and to a greater simplicity and refinement; the extravagant and excessive use of ornament which has vitiated the public taste will no longer be tolerated in our buildings. Thus the gradual return to the principles which actuated Inigo Jones, Sir Christopher Wren, and their followers will bring about a purity and dignity in design, and that freshness and vitality which is the sign of a living art. There are infinite combinations and inexhaustible changes within the reach of the artist, such as will insure ever increasing novelty and originality.



## DESCRIPTIVE AND ANALYTICAL NOTES.

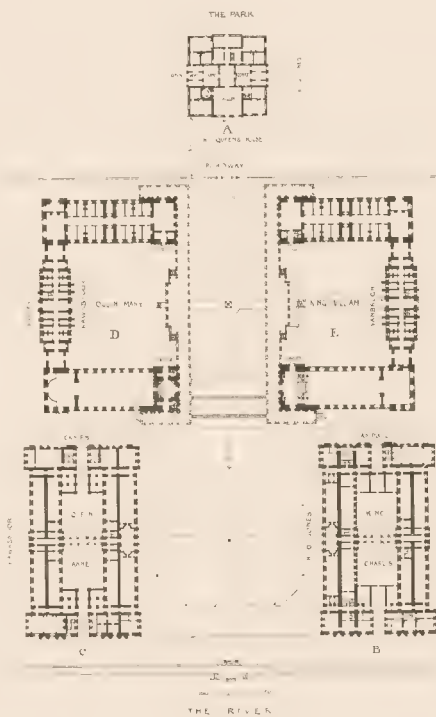
### GREENWICH HOSPITAL.

PLATES I.—VII.

THERE are few public buildings of greater beauty and importance than the group known as Greenwich Hospital. It possesses all the elements and monumental qualities necessary to make it one of the finest and most successful buildings in this country, if not in the world. Many minds have been at work there, but the main design and grouping bear the impress of Sir Christopher Wren's genius. The history of its growth from a small palace to a magnificent hospital for seamen is interesting.

When Wren first took up the work, there already existed—in addition to another building presently to be mentioned—the Queen's House, built by Inigo Jones for Henrietta Maria in 1617-35, one side of which was open to the park, while the other looked upon the river. It was built over a large arched tunnel, through which passed the main thoroughfare in use at that date. This house, marked A on the plan, was to remain, leaving also the way open to the river. The roadway which now separates it from the main group of buildings is of course modern.

It is interesting to note how Wren worked out the problem he had in hand. The central line to the river was that which decided the grouping, and he made the approach to the Queen's House 115 feet wide between blocks D and E. There was, however, as already stated, another building, which was partly finished, and which had also been



GENERAL PLAN OF GREENWICH HOSPITAL.

designed by Inigo Jones, as a portion of a palace for Charles I., to take the place of the old Tudor palace of Greenwich. This was situated at B. Working therefore from the centre line, the width of the approach to A had to be increased, because of the necessity of placing a block at C to correspond with B.

Wren accordingly, obedient to his natural feeling for symmetry, made a fine open square, as may be seen in the general view from the river which is given on Plate I.

Wren's methods of planning are always worthy of study, and the way he turns limitations and conditions to the best advantage in working out his main scheme is a most valuable lesson.

In this example what great architectural qualities and effects are secured by the skilful planning!

In the first place, fine perspective is gained by the contraction of the approach between the colonnades, the distance between which is carefully adjusted to produce the most stately effect. Then again, how fine is the conception for uniting the group of buildings into one complete and perfectly designed whole! By placing the two domes

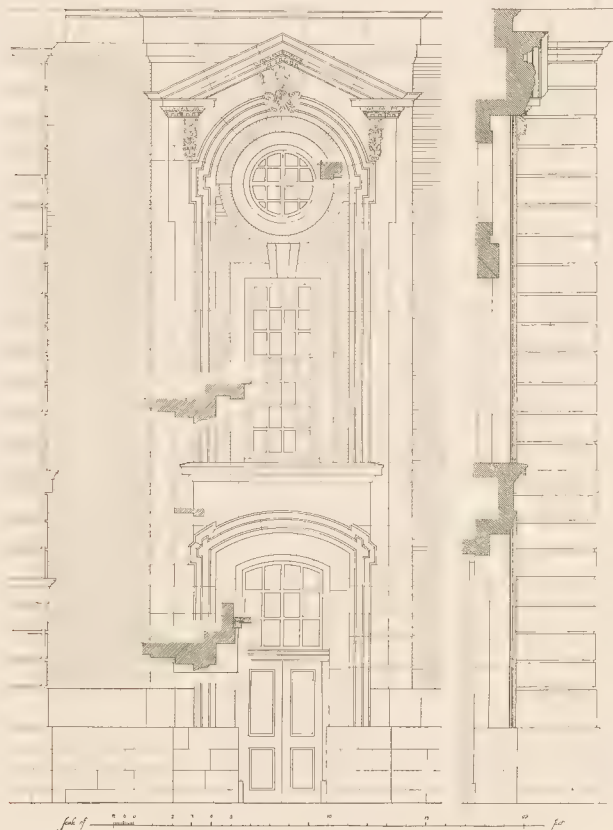


FIG. 2.—ELEVATION AND SECTION OF A CORNER BAY IN KING WILLIAM'S COURT (1716-26).

C. H. B. QUENELL *des.*

on the corners of the blocks D and E, they are made to form not only a part of the great square, but the dominant features of the whole composition. If these domes had been placed in the centre of the blocks, or indeed anywhere but in their present position, there would not have been the same cohesion and harmony.

Another point to note is that, looked at from the square, the domes can be seen in their completeness.

From the ground, where a return of five bays of the colonnade forms a splendid base, to the top of the cupola, they are complete and perfect on gradually receding lines and planes. They form at once an entrance and grand approach to the Queen's House beyond.

The grouping from the river is perhaps the finest. The effect of the domes rising above the buildings in front is superb, and the constant changes of grouping as the spectator approaches or passes are most beautiful and impressive.

As already stated, some of the subordinate parts of this grand pile were carried out by less famous men. The first stone of the new work was laid by Wren, with Evelyn, on the 30th June, 1696.

Wren had been appointed surveyor at Greenwich after the death of Inigo Jones in 1653. John Webb was still there as clerk of works, superintending the work originally intended by Inigo Jones for the palace. Wren is said to have varied the design of this block by adding the attic storey. This is not unlikely, and was certainly necessary in view of the subsequent work.

Two years later Hawksmoor became clerk of works, and after him John James, H. Simmons and T. Scarborough in succession filled the post between 1692 and 1716. E. Strong was master-mason, and Vanbrugh secretary to the commissioners. It is certain that some of these men were more or less responsible for parts of the work. For instance, Vanbrugh's methods and mannerisms are unmistakably to be seen on the west side of block E, and in its fine courtyard.

The clever composition illustrated in Fig. 2 is in this court, and is repeated in each corner of the main block. The mixture of stone and brick is admirable. The keystone over the circular window is unpleasantly wide. The placing of the brackets central with the projecting ears of the architrave is another unusual feature. These ears are characteristic of Vanbrugh's work, as may be seen in other window architraves here (see Fig. 3).

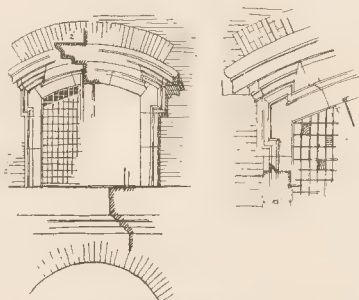


FIG. 3. A WINDOW FROM GREENWICH HOSPITAL.  
W. A. LARSEN, R. C. A.

Mr. R. Blomfield rightly surmises that Hawksmoor is responsible for the interior of the quadrangle of block D, the flat pediments (one of which is filled with terra-cotta figures), the bell turrets on the inside of the colonnades, and the east front of block C.

Ripley designed the east front of block D. After Vanbrugh's death in 1726, Campbell became clerk of works, and probably completed the south sides of blocks C and D.

Wren's coupled Tuscan-Doric columns are seen to perfection on Plate II. The view through them from the quadrangle in block E is magnificent.

The fine effect gained by this long colonnade Wren desired to repeat in the new entrance approach at Hampton Court, but it was never carried out.

The treatment of the ceiling to the Greenwich colonnade is not satisfactory, the effect being spoilt by an alteration probably made by Hawksmoor in the part over the five central bays.

The details of these colonnades and of the domes at the corners are given on Plates V. and VI. They should be studied, and the careful proportions noted. The construction of the dome and the methods adopted to correct optical illusions are simple and effective.

The interior of the chapel (Plate IV.), which flanks the east dome as the hall flanks the west, was reconstructed by Stuart in 1835, after a fire which destroyed the original. The work is carefully carried



out in the Greek manner. The organ gallery and entrance doorway are in marble, and the plaster-work to the gallery is all worked out in refined and delicate detail, interesting in itself, but out of scale with the building.

The garden front of the 'Queen's House' faces the park, and is represented on Plate VII. The Italian plan and open loggia on the first floor are distinguishing features, and the whole is marked by the quiet dignity and beauty of proportion always observable in Inigo Jones's work. The excellent chimney stacks are, unfortunately, spoilt by the pots.

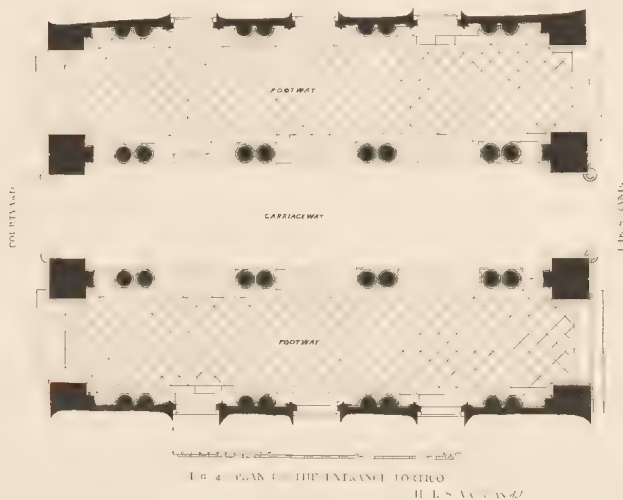
There is a good square entrance hall with gallery around, but the rooms generally have been altered or adapted to present requirements. The fine arched tunnel through which the road originally passed has been glazed in and brought into use.

The colonnades on either side of the building are later additions, and connect the 'Queen's House' (now the administrative department) with the training college buildings.

## SOMERSET HOUSE, LONDON.

PLATES VIII. AND IX.

THIS is one of the examples of late Renaissance work of which London is justly proud. With regard both to situation and general planning, it may justly be regarded as a great conception. It was designed by Sir William Chambers, and erected in 1776-86 for the housing of various Government Departments.



The plan consists of a large internal quadrangle, round which the buildings are grouped. The main entrance from the Strand, which is vaulted and carried on coupled columns and entablatures, is a fine work. This and the well-proportioned frontage to the Strand go far to reconcile us to the removal of the old front of Somerset House built by Inigo Jones, which had itself replaced a still earlier building.

This entrance gateway has evidently been suggested by that of the Farnese Palace in Rome. Portions of its details are here given. The bay shown in section (Fig. 5) illustrates well the general

character of Sir W. Chambers's work. It is so extremely academic that it sometimes fails to attract, though the excellence and purity of the composition cannot be denied. The plan (Fig. 4) shows the carriage-way and pathway on either side, the coupled columns dividing them. Three-quarter columns respond on the inclosing wall of the pathway, as shown on the section, with fine entrance doorway between and a circular opening above. The larger details of the cornice, frieze and columns (Fig. 6), and of the vaulting over (Fig. 7), all show the scholastic refinement of the work.



SECTION OF ARCHWAY.

FIG. 5. ELEVATION OF ONE BAY OF ENTRANCE PORTICO.

R. W. GIBSON del.

The view of the courtyard side of this entrance front is shown on Plate VIII. Facing it is a group of statuary by the sculptor Nollekens, which, from the Strand, is seen framed by the archway. This group gives point to the clever arrangement of parapet balustrading screening the areas which light the basement under the yard.

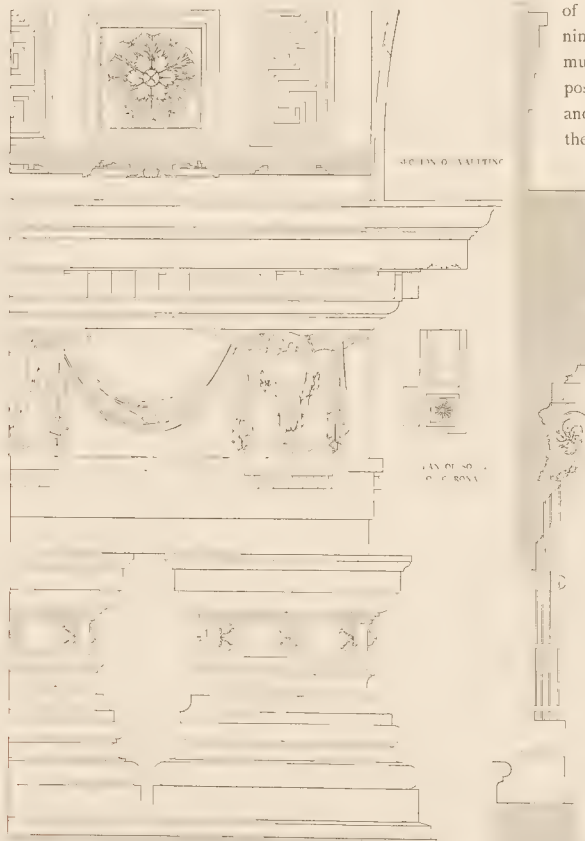
On this front may be observed the effect obtained by varying the texture of the wall surface, an

expedient which Chambers, in common with the architects of the period generally, adopted in all his work. In the present instance it will be seen that the whole front of the ground and mezzanine storeys is rusticated. Again, in the two wings, the upper storeys between the engaged columns are treated in flat block rustication. As a contrast to this, the upper storeys of the central part are

left plain. Then the treatment of the ground-floor and mezzanine windows is interesting. As much height and importance as possible is given to the former, and the blocking courses of their entablatures form cills for

the latter. And, as may be seen through the windows in each corner, where the floor levels vary, the difference between the window head and ceiling is marked by an arch inside. The entrance doors to the wings on either side are of good proportions and well managed. The varied arrangement of the heads and pediments to the first-floor windows is also worthy of notice. The central feature of the parapet over the side wing is not satisfactory. The carving generally is good, many of the keystones and terminal figures having been carved by Nollekens or under his direction.

It must be universally acknowledged that the river or south front is without rival—notwithstanding that its purpose and proportions



1 6. DETAILS OF ORDER, ETC., OF ENTRANCE PORTICO.

R. W. GIBSON del.

DETAIL OF DOORWAY

have been obscured by the building of the embankment. The way this long façade has been set out and grouped is worthy of careful study. A small portion of this river front is shown on Plate IX.; but to be fully appreciated it should be regarded in conjunction with Waterloo Bridge, with which it is admirably associated.

In that part of the scheme represented on Plate IX, there is again an illustration of the variety of texture obtained by contrasting different forms of rustication with plain ashlar.

The central archway, flanked by detached rusticated columns and their entablatures, was originally one of the water-gates. Here, as at the Tower of London, boats and barges entered and disembarked passengers or goods. The open portico above each of these water-gates is a fine feature, and gives great dignity and variety to the composition. At the same time, it serves a useful purpose by helping to circulate the air in the internal quadrangle, and to give light where it is essential. Its artistic value in the general scheme of grouping and of light and shade it would be difficult to appraise too highly.

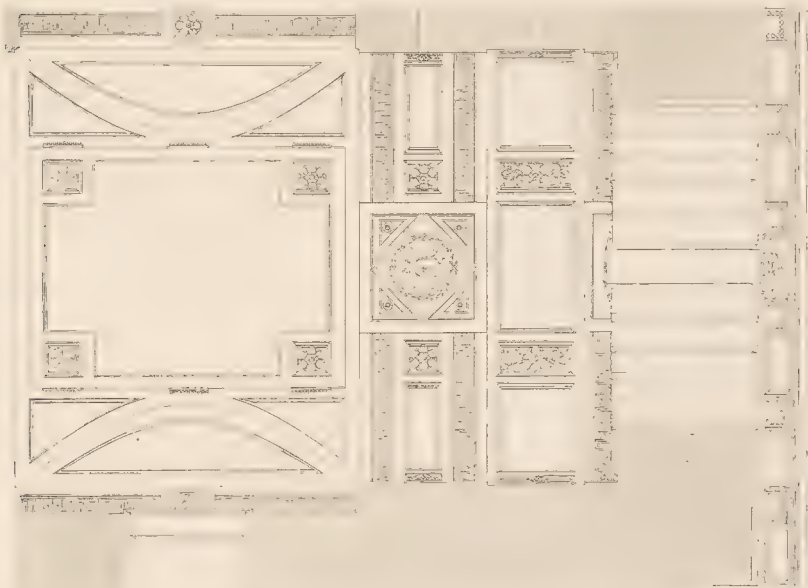


FIG. 7. PLAN OF ARCHWAY LOOKING UP, SHOWING PART OF CEILING.  
R. W. GILSON d.t.

## LONDON DOORWAYS.

### PLATES X. AND XI.

THERE is in most parts of England, as well as in London, a great variety of wooden doorways of which these are typical examples. These doorways are peculiar to England, and are as characteristic of English work as marble entrances are of Italian. Nearly every provincial town contains specimens good alike in design and workmanship. Hidden away in corners and out-of-the-way places, they may



frequently be found to have escaped the ravages of the modern Philistine. Thus, in a small court opening out of Mark Lane, there still exists the unusually fine specimen shown on Plate X., which is said to have been designed by Wren.

In the carving one may trace the hand of Grinling Gibbons, notably in the fascinating cherubs' heads and wings so distinctive of his work as seen, for instance, on the stalls at St. Paul's Cathedral. The form of the door-hood and pediment is unusual, and a curious study in curves. The high proportion adopted is partly the result of limited space and the relation of the doorway to the adjoining window spaces. The top of the Corinthian cap is level with the window head, and the beautiful reeding to the delicate column flutes accords with the height of the cills. An ample fanlight is the useful outcome of the design, and affords light where it is most needed.

The other subject on Plate X. is from Grosvenor Road, S.W., and is an example of the shell form of hood, of which there is an infinite variety. Here, instead of the shell, the space has been filled with modelled drapery and fruit and flowers. The brackets, lintel and enrichments are carved. The flat fluted pilasters are without caps or bases. The reeding of the panels in jambs and soffits of doorway, where a good effect is obtained by the studs placed on each side of the reeds, are noticeable features. These, however, like the door, which is also studded, appear to be of later date than the hood. The fanlight over door is quaintly leaded, and was apparently intended to have a lamp.

Two other delightful doorways are shown on Plate XI. They are from Lawrence Pountney Hill (Cannon Street), and are rich in carving and excellent in detail.

## CHRIST'S HOSPITAL, LONDON.

PLATES VII. AND VIII.

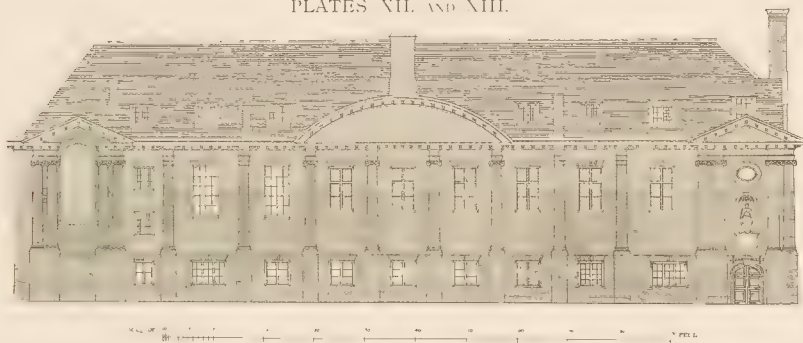


FIG. 8. ELEVATION OF FRONT

F. J. WAIS del.

CHRIST'S HOSPITAL, more generally known as the Bluecoat School, consists of modern buildings and the hall connected with the old school designed by Wren in 1672. Part of the south front of the latter is reproduced on Plate XII. The elevation of the whole front is given here, and it will be profitable to compare the two and realize how grand an effect can be obtained by simple means—one of the distinguishing merits of all Wren's work.

The central portion of the long front is emphasized by Ionic pilasters, with a piece of entablature (architrave, astragal and frieze) of their own width above them, in cut and rubbed brickwork. These support a wooden cornice with carved modillions which runs the whole length of the building. Over the three central bays is a wide segmental pediment with its cornice also in wood.

The two beautifully proportioned ends have coupled Ionic pilasters and entablature in cut brickwork, the cornice and pediment being again of wood. The end seen on Plate XII. contains the arched entrance from Newgate Street.

The pilasters between the centre and the ends are similar to the others except that the cap is merely moulded. The walling between these intermediate pilasters and in the tympanum of pediment and the ground storey throughout, is of ordinary dark red brickwork. The workmanship, particularly of the cut brickwork, is excellent; indeed the whole is a fine specimen of brick architecture. An examination of the small elevation should prove instructive, showing as it does the relative value and importance of the fenestration and wall spacing. It will be seen how the whole design has been damaged by the insertion of windows differing in character, size and scale from the original. It is also interesting to note how even the sash divisions have their effect on the scale, and how important is the proportion of void to solid. Compare the windows as designed by Wren (with mullions, transoms, and leaded glazing) and the sash windows put in at a later date. The above illustration from an old print shows the front built by Wren in its relation to the original buildings.

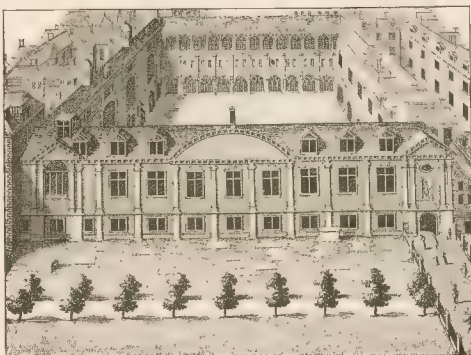


FIG. 2. CENTRAL VIEW SHOWING ORIGINAL BUILDINGS.  
Engraving

Although this building has stood in the heart of the city for more than two hundred years, the beauty of its colour and texture has improved rather than deteriorated. The difference in the tone and texture of the cut red bricks and the ordinary walling is as effective as ever, and both harmonize with the tiling. How much more beautiful is this legitimate building material than the terra-cotta casing which has elsewhere been so popular, but which will never weather or last as this brickwork has!

## NEW RIVER COMPANY'S OFFICES, LONDON.

### PLATE XIV.

THE Board Room of the New River Company's office is a sumptuous chamber of ornate and florid character. The carving is in the extravagant fashion of Grinling Gibbons and his school—ingenious undercut swags of fish, birds, flowers, etc., cut in soft wood and affixed to the oak. The panels over the door and window are coarse and poor in design, but the carved architraves and enrichments are good and

are similar to the work at Hampton Court. The junction of the woodwork and plaster ceiling in the cornice is unusual. The ceiling shows the influence of the French rococo work, and the forms appear too large for the height of the room. The centre and the spandrels have been painted, thus forcing into greater prominence the central wreath of fruit and flowers.

## THE HALL OF THE BREWERS' COMPANY, LONDON.

PLATES XV. AND XV\*.

THE Hall of the Brewers' Company is amongst the most interesting of those belonging to the City guilds. It is small, but possesses the unusual distinction of remaining very much as it was when first rebuilt on the old site after the Great Fire of London. It was probably designed by Jarman, who was then the City Surveyor and carried out many buildings for the City Companies. The oak work is dated 1673. It is worthy of note that the members of this Company, unlike those of other City Companies, belong to the 'craft,' being all brewers—in accordance with the original foundation.

The entrance to their Hall from the main staircase is shown on Plate XV. It is large and of generous proportions, and forms a screen to the musicians' gallery over the lobby. The carving, with the exception of the spandrels of the door arch, is bold and effective. The cushion frieze of cornice is carried round the Hall. The treatment of the Company's arms with the supporting bacchanalian figures on barrels is quaint. The general effect of the panelling and its colour is excellent, and its beauty is not lessened by the plain wall and ceiling above it. The wall is pierced by circular windows placed over those below.

The old tables and benches, which are preserved and still in use, are interesting as belonging to the same period. The master's chair, with the arms of the Company at the back, is at the opposite end of the Hall. There, too, is the entrance to the small court room shown on Plate XV\*—a picturesque room with oval windows on one side and at the further end a large window overlooking a small but pretty garden. The windows contain some old decorated glass. The doorway and panelling are excellent. The way the swags are suspended on the stiles is commendable. On the other hand, the thin slab of carving to the chimney-piece is unpleasant in effect.

## THE SKINNERS' HALL, LONDON.

PLATE XVI.

THE Skinners' Hall has been almost entirely reconstructed within the last fifty years. The entrance front to Dowgate Hill, however, and the corridor leading through the front building, were built by an architect named Richard Jupp about the year 1800. The cedar room illustrated on Plate XVI. was provided by the East India Company in recognition of the joint use they made of the Hall with the Skinners' Company. With the exception of the fireplace and ceiling decoration, this room has been left untouched. The cedar-wood itself, owing no doubt to its colour, was enriched with gold on some of the mouldings and ornaments; and to obtain a further contrast the swags and civet-cats, the arms and crest of the Company, and the frieze over the sham doorways are carved in mahogany.

## THE HOME OFFICE, WHITEHALL, LONDON.

### PLATE XVII.

THIS building, described on the plate as the Home Office, is now the Treasury. It formed part of a group of buildings which faced Whitehall and included also the Board of Trade, the Home Office and the Privy Council Office.

The building faces the parade ground of the Horse Guards. It was probably designed by Kent, and was built about the same time as the Horse Guards, with which it has certain features in common. In order to obtain breadth, solidity and fine proportion for the two chief storeys on the front, the ingenious introduction of two mezzanine storeys lighted, as may be seen on the plate, at the ends and back, has been adopted.

Attention may be drawn to the three kinds of rustication introduced to give variety and interest to the wall surfaces. That of the lowest storey or base is rough and bold; the storey above it has V-jointed stones, while the top storey has square sunk rustication. The treatment of the pediment and its carving is exceedingly good. Indeed the whole forms a fine and dignified composition with very refined detail.

The plan here given is of the ground floor, and is taken from a drawing by Sir John Soane made about 1821, when he surveyed the adjacent ground in order to prepare his design for proposed new Government Buildings.



FIG. 10. PLAN OF THE GROUND FLOOR.

## THE HORSE GUARDS, WHITEHALL, LONDON.

### PLATE XVIII.

THE Horse Guards forms the royal entrance to St. James's Park, and the present parade ground on the west side was the old tilt-yard. The west front on Plate XVIII, with the exception of the two attic blocks and the clock turret, was designed by Kent in 1742, and may be regarded as one of his best works. The façade to Whitehall and the stone pavilions on either side of the gate were the work of Vardy in 1753, after Kent's death in 1748. The details and proportions of the west front can be studied by reference to the elevation of the central part given on the next page (Fig. 11). The varied surface texture is made use of to obtain scale and variety—a boldly treated base running the whole length of the building, while the upper part is broken and contrasted by V-jointed rustication and plain ashler-work. Breadth is obtained in the pedimented end wings by lighting the upper storey at the side.

The plan of the building (Fig. 12) is a clever and ingenious one. The stables and barracks are carefully screened, yet quite accessible.

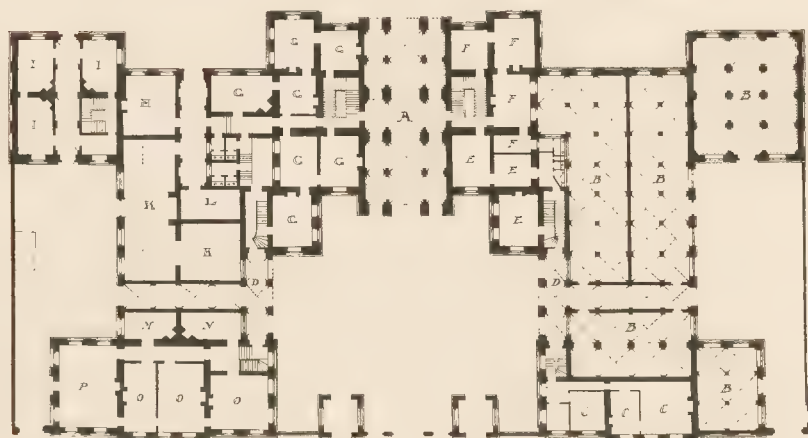




Scale of Feet

FIG. 11. ELEVATION OF FRONT OF HORSE GUARDS, LONDON, 1792.

V. H. C. 11. 1. 1.



A Gateway. B B Stable.  
C C Horse Sentries.  
D D Vestibule.  
E E Horse Officers' Apartments.  
F F Judge Advocate's Office.  
G G Secretary at War's Office.  
H Officers' Guard Room.

Scale of Feet

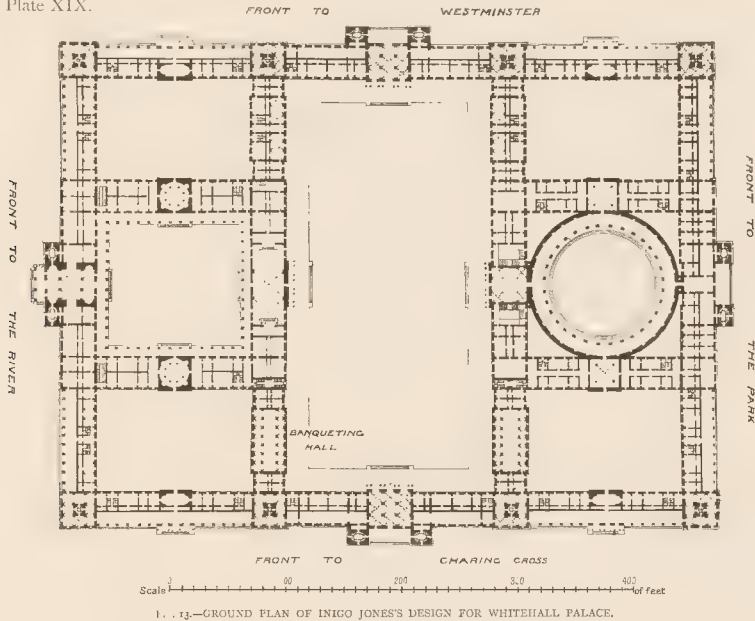
FIG. 12. PLAN OF HORSE GUARDS.

I I I Orderly Rooms.  
K K Foot Soldiers' Guard Room.  
L Magazine.  
M Barber.  
N Chapel.  
O O O Coffee House.  
P Foot Sentries.

## BANQUETING HALL, WHITEHALL, LONDON.

## PLATE XIX.

THIS building, designed by Inigo Jones, was erected (1622) for James I., on the site of an old Banqueting House which had been destroyed by fire in 1619. It was to form part of an immense palace, intended to occupy the space between Charing Cross and Westminster, St. James's Park and the Thames. This, however, is not the place to give an account of this magnificent scheme and its revision by Charles I., but only to draw attention to the great and acknowledged merits of the portion illustrated on Plate XIX.



1. 13.—GROUND PLAN OF INIGO JONES'S DESIGN FOR WHITEHALL PALACE.

To students of Renaissance Architecture this building must always remain an object of wonder and admiration. It represents the first real breaking away from the earlier Jacobean types into the perfect realization of the Later Renaissance in England.

In the beauty of its proportions, in dignity and refinement, it has not been surpassed, and there is no building in Whitehall, the place of palaces, which can compete with it. The view given in illustration, though not the most familiar, is in every way similar to the better known Whitehall front. Its proportions, however, are somewhat marred by the limitations of photography. The three central bays have a slight projection, and are still further marked by attached columns with Ionic caps on the lower storey and composite caps on the upper. The caps to the pilasters on each side appear to overlap unpleasantly the necking of the shaft, but these caps, as well as the carving generally, were reworked in 1828 under Sir Robert Smirke. The treatment of the architrave to the upper windows at the cills is interesting, and the top row of rustication on each floor is unusual. In the foreground of the plate there

is shown the fine statue of James II. by Grinling Gibbons, erected on this site in 1686. There it remained safely through the revolution of 1688 and the subsequent fire. It has unfortunately been lately removed to a less appropriate though more prominent position. Seen against the building, as in the view, and standing on its well-proportioned pedestal, its decorative fitness is undoubted. The obtrusive isolation of its present position is emphasized by its having been placed against the outer railing of the inclosed grass court in Whitehall—as if for sale—instead of in the centre of the grass plot.

It is difficult to locate the position of the Banqueting Hall on the plan given in Fig. 13 for the palace by Inigo Jones, but the block marked is a suggestion of its relation to the rest of the scheme.

## THE ADMIRALTY, WHITEHALL, LONDON.

### PLATE XX.

THE building which contains the Board Room and chimney-piece shown on part of Plate XX. was erected by Ripley in 1726, the screen in front being by Adam.

This chimney-piece is an interesting example of realistic carving in wood. The marvellous undercutting and high finish seen in all Grinling Gibbons's work has never since been equalled.

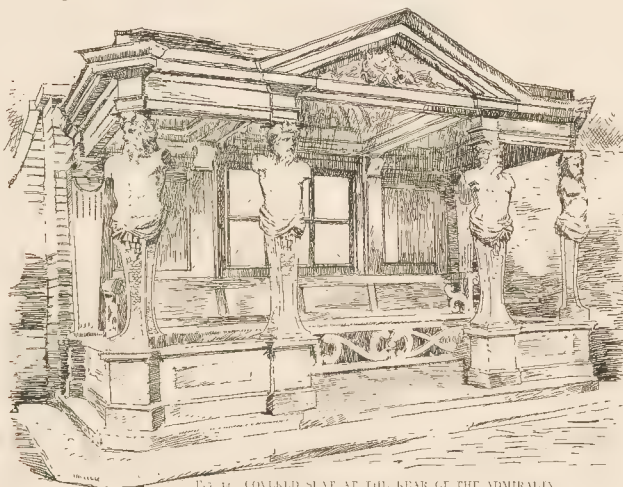


FIG. 14. COLLOID SEAT AT THE REAR OF THE ADMIRALTY.

J. J. JOASS del.

Indeed it passed the bounds of legitimate wood-carving, and it is well that it cannot be carried further. The present example is of value as a record of the form of many bygone instruments of navigation. The carving of the capitals to the fluted pilasters may be regarded as excellent, inasmuch as it is an essentially wooden rendering of the Corinthian order.

On the garden ground yet remaining at the rear of the old Admiralty Buildings,

but which is now about to be built upon, there has hitherto existed against the end wall, near the Horse Guards Parade, a most interesting contemporary covered seat, of which a sketch is here given (Fig. 14). The long seat is filled in below with a bold open scroll-work panel. The canopy over is supported by four well-carved Triton caryatides—the corner ones placed on the angle. It is open on three sides, and there is a window in the wall at the back of the seat. The low plinth which returns at each side is just high enough for pots of flowers, and suggests a slight seclusion without shutting out the view or air. The underside is nicely coffered, and has a coved ceiling in the centre. The whole forms a charming architectural garden accessory.

## PLATES XX.—XXIII.

THE general design of this house (as shown in the plan, Fig. 15) evidences the same careful thought as has clearly been expended on all its details. Though Ashburnham House occupies a comparatively small site in Dean's Yard, there is throughout a wonderful effect of spaciousness. The whole building is one of great interest, and it is much to be regretted that some parts of it shown on the plan now no longer exist, and that others have been spoilt. The porch, a charming feature; the steps leading to the garden, which with the forecourt had been well planned to obtain the best effects, together with the summer house or garden seat, have all been swept away.

The authorship of the whole work is shrouded in mystery. It is generally assigned to Inigo Jones. The probability is that it was designed by him, but carried out by Webb between 1650 and 1660. This is the view adopted by Mr. Reginald Blomfield upon a careful examination of the facts.

The delicate and carefully thought out details in this house are delightful. Examine those of the side of ante-room shown in Fig. 16. The setting out of the panels and dado is part of the architectural composition. Every room and every side of the room has been carefully set out and studied in relation to the whole.

The planning and design of the staircase may be considered one of the greatest achievements of English architecture.

On the right hand of Plate XX. is seen a door leading to the staircase which is the subject of the next plate. The proportions are good and the carving refined.

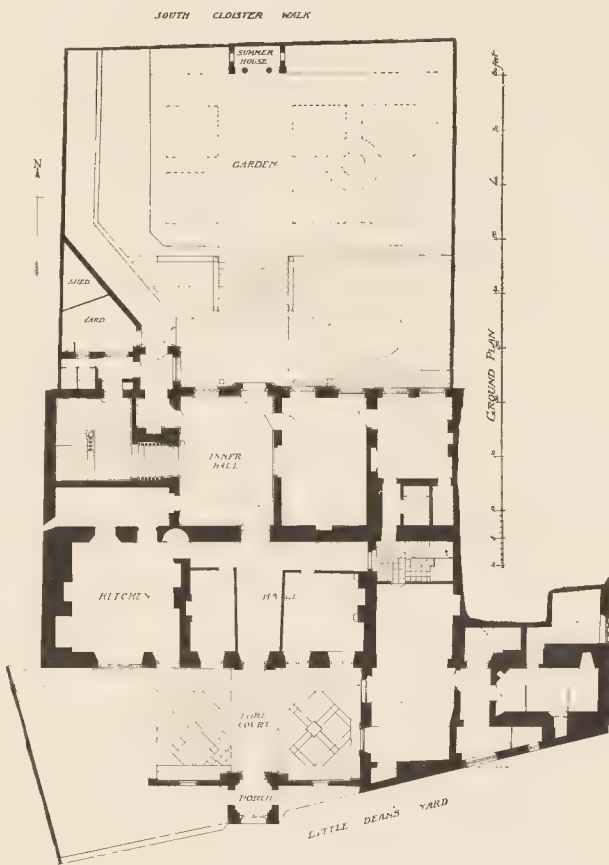
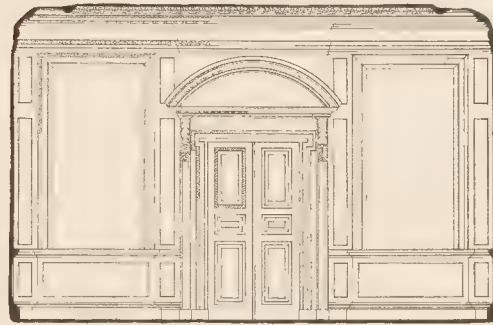


FIG. 15.—PLAN OF HOUSE AND GARDEN. H. SIER A.E.

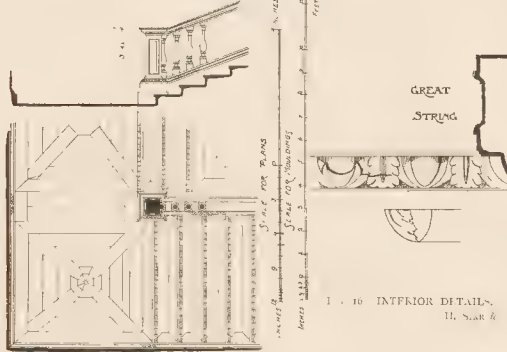


Plates XXI., XXII., and XXIII. should be examined together, as the section of the upper part of the staircase seen on Plate XXII. shows how vertical perspective is gained by making the dome smaller in diameter than the gallery below it, and illustrates too the clever way in which this is managed.

Every part of this staircase is worthy of careful study. The delicately refined proportions and detail of the lower parts, and the grouping of the small columns carrying the elliptical dome, all help to give beauty and grace to the whole. It is impossible in a photograph to reproduce the effect of the staircase. On looking at the plan, it will be seen that it starts from an inner hall, and apparently extends over a larger area than is really the case; for, as a matter of fact, no space is lost. As an illustration of the care and refinement of detail already commented upon, a portion of the half-landing is given, showing the jointing of the flooring and steps, with inlay on the nosing and risers.



SIDE OF ANTE ROOM



PLAN OF HALF-LANDING

A good idea of the effect looking up into the elliptical dome and the subdued lighting from the dormer windows is given by Plate XXIII., which also shows the plaster cornices and soffits, of which details are here given.

There is no external cupola, the whole of this upper stage occupying the space in the roof—an ingenious and economical arrangement, of which we do not know another instance.

The plaster wall panels of the lower stage have been papered, which puts them rather out of scale.



P. 17.—DETAILS OF STAIRCASE AND CEILING II. STAGE

## EAGLE HOUSE, MITCHAM, SURREY.

PLATE XXIV.

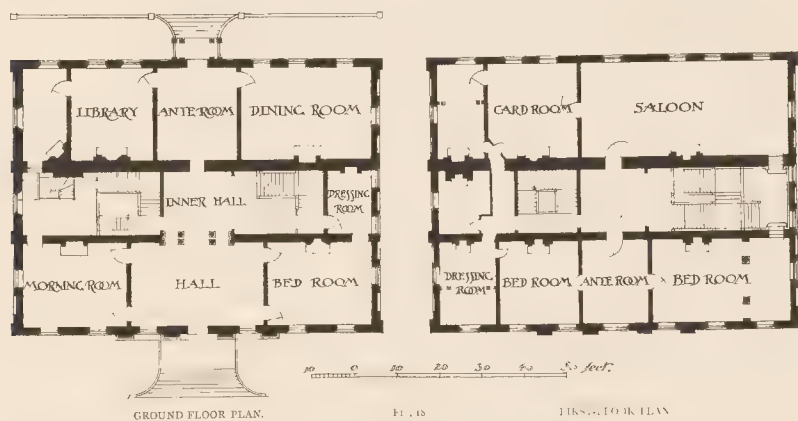
IT is not improbable that this house, like many others of the Later Renaissance, is founded on Inigo Jones's designs for Coleshill (Plate C.). The lantern and lead flat are inclosed by a massive balustrade, and afford a magnificent prospect over the gardens and country. A similar style of treatment, though on a larger scale, can be seen at Belton House (Plate CXLVIII.). Uffington House (Plate CXLVII.) also has the central pediment, a lead flat and balustrade; but in this case the cupola or lantern which was there, no doubt, originally, has been removed.

Eagle House, like the larger examples, relies for effect on symmetry, good detail and proportion—the materials of which it is built being of the most ordinary kind. Exception may be taken to the fact that the exterior hardly expresses the internal plan. In the centre, which breaks forward, there are three windows under the pediment; but instead of one large central room, which this treatment suggests, the centre window lights a small room, and the window at each side is coupled with the adjoining one in lighting the rooms occupying the remainder of the front. The house has been allowed to fall into decay, and, like the wrought-iron gates, has suffered from ill-treatment. The piers at either end of the railing are surmounted by eagles, from which the house doubtless takes its name.

## ELTHAM HOUSE, KENT.

PLATES XXV.—XXVII.

ELTHAM HOUSE, now occupied by a golf club, was formerly a spacious and noble mansion with formal garden and fine avenue, remains of which can still be traced. It dates from 1660 or thereabouts, and has passed through many vicissitudes. The name of its architect is unknown. The



last owner covered its tapestried walls with imitative grained and varnished paper, which has since been removed. The oak paper remains, however, over the painted panels of the ceiling and on the panels of the staircase, to which have been further added imitative columns and figures in relief. The newels of the staircase have been deprived of their carved terminals to give place to gas standards of the worst type.

In spite of these blemishes, which can be traced on Plate XXV., the staircase is a notable one, and quaintly treated, as may be seen by a reference to the plan on Plate XXVI.

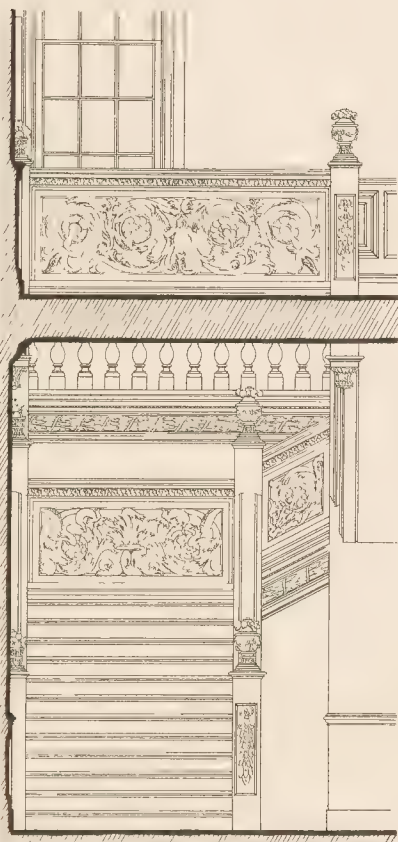


FIG. 19. PORTION OF THE STAIRCASE  
[H. M. PLEASANT.]

Part leads to a half-landing and part to the main upper landing. This latter is symmetrically planned over the hall below, and lighted by a lantern light in the roof through a balustraded opening in the floor above, as shown by the section.

The pierced balustrading on the staircase is well carved, all the panels being varied in design. The half-landing has well-designed balusters, of which a detail is given on Plate XXVI. The pierced balustrading is a feature introduced from Holland.

Plate XXVI. further contains a measured drawing of the staircase; also some very interesting details of the woodwork and of the plaster ceilings and cornice. An enlargement of part of the staircase is shown in Fig. 19. The plaster ornaments and sections here and to the ceilings throughout are amongst the most perfect of their kind. The best are on the first floor, where the principal or state rooms are placed. The drawing-room shown on Plate XXVII. is one of these rooms. Here the ceiling, with its scheme of different planes and the distribution of its well-modelled and varied ornaments, is good in design and workmanship. The central and elliptical panels, like those on the staircase, were originally filled with painted subjects. The panelling, the carved architraves, and the chimney-piece are excellent. The wall panels were evidently made to take the tapestry, since the window at the end is thrown out of the centre.

All the rooms are alike good in proportion and detail, and the building altogether is a very interesting one, as may be seen from the plans of the ground and first floors (Fig. 18).

## CHELSEA HOSPITAL, LONDON.

## PLATE XXVIII.

CHELSEA HOSPITAL, while one of the most unpretentious of buildings, is eminently suited to its purpose—homely and restful, bespeaking the simple, well-disciplined lives of its inmates. The buildings were erected between 1682 and 1691 from Wren's designs, and here again the architect has relied mainly on dignified and impressive proportions, upon effects of light and shade as seen, for instance, in the fine colonnade under which the veterans sit; also on the colour effects of dark and light red brick and green slates. The Chapel shown on Plate XXVIII. is of generous proportions. The barrel roof is ingeniously treated. The semicircular barrel ceiling starts off a flat pilaster at the level of the springing of the circular-headed windows. The arches and wall spaces are carried up, and immediately over them are decorated panels which suggest a frieze. The whole is calculated to give height to the side walls while preserving the form of the roof ceiling. There is a ceiling in the saloon (formerly the Chapel) at Melton Constable (Plate CLIV.), which is set out in the same manner, but there the ceiling is elliptical. The woodwork in the Chapel at Chelsea, the raised official side seats or pews, the panelling and nave seats of the pensioners, are all simple and effective. The organ case, as in so many of Wren's City churches, is an admirable example of the proper treatment of this instrument. The pipes are not unclothed and exposed at the top, but are properly capped, and the whole forms a complete and finished piece of furniture suitable to its position and necessary to the composition.

## HOUSES IN CAVENDISH SQUARE, LONDON.

## PLATE XXIX.

CAVENDISH SQUARE was laid out in 1717, and the two houses on its north side, represented on Plate XXIX., were, it is said, designed as lodges or parts of the wings of a large mansion for the Duke of Chandos, intended to occupy the whole side of the square. The death of the Duke put a stop to the scheme. From the character of the buildings it may be surmised that they were designed by John James, who built St. George's, Hanover Square, near by, especially as we know that he was at the same time employed by the Duke of Chandos at Canons. They are finely proportioned and bold in detail. It is instructive to compare the north-west house with its neighbour. There are exactly the same number of storeys, but the adjoining house, though higher in elevation, appears insignificant beside its more dignified neighbour. Follow it up storey by storey, compare the first-floor windows and their respective iron balconies. How admirably adapted is the flat circular form to these houses, giving, as it does, enough projection without interfering with the columns! Remembering that these two façades are portions of an incomplete work, we must not regard the return brick frontages with too critical an eye. Each block has been converted into two houses, and these sides obviously do not form parts of the original design.

## ELY HOUSE, DOVER STREET, LONDON.

## PLATE XXX.

THIS building was designed by Sir Robert Taylor in 1772. It is a good example of simple, dignified street architecture, well composed and suitably solemn for the Bishop's residence. Indeed the ground-floor storey may be regarded as severe, but the rough rustication of the piers and arches to the windows forms a fine base, and contrasts strongly with the plain stonework above. This separation is further emphasized by the margin on either side, from the first floor upwards, which so reduces the width



that the main cornice can be returned within the limits of the façade. Sufficient space has also been allowed for the return of the string courses and rustications of the ground storey. This is a good and correct way of detaching a building from its neighbours, and of preventing its subsequent disfigurement if the latter are rebuilt.

The first-floor windows are refined and combine well with the arches below. The amount of plain wall space above them is most valuable, and is gained by the great height of the first-floor storey.

The three medallions set in this large field suggest the influence of the brothers Adam, whose work was becoming popular at this time. They are unusual but effective, and serve as an apex to the ground- and first-floor windows, which form a complete composition, the upper storey being a separate feature.

### CORNER HOUSE, SOUTH AUDLEY ST., LONDON.

#### PLATE XXX.

THIS house was probably designed by Isaac Ware. The site, being narrow, was a difficult one to deal with; but Ware contrived, while preserving a sufficient area to light the basement, to obtain additional accommodation by projecting a portion of the first floor over the footway, the well-designed colonnade forming an extended porch entrance to the house. The difficulty has been turned to good account, for it is this clever addition which gives importance to the whole. The windows in the narrow frontage to South Audley Street are individually good in design and detail, but in relation to the whole they appear too small in scale. The ground-floor and basement windows form an excellent model and type.

### FENTON HOUSE, HAMPSTEAD, LONDON.

#### PLATE XXXI.

THIS is a small, well-preserved suburban house, standing in 'The Grove,' Hampstead, and originally known as the Clock House, no doubt from the clock which once filled the circular space seen on Plate XXXI. At the beginning of the century, however, the house was occupied by a Mr. Fenton, and when the clock was removed, the house came to be called Fenton House. The name of the architect is unknown. The good square plan and quiet elevations possess many pleasing features which indicate careful thought. The entrance front given on Plate XXXI., and the south or garden front shown in elevation on the following page (Fig. 21), are examples of uniformity combined with variety in the treatment of fronts and roof. The lack of picturesqueness sometimes complained of in Later Renaissance buildings cannot be felt here, and the clever combination may therefore be regarded as one of its merits. It will invariably be found that good results are derived from a good plan. An examination of the

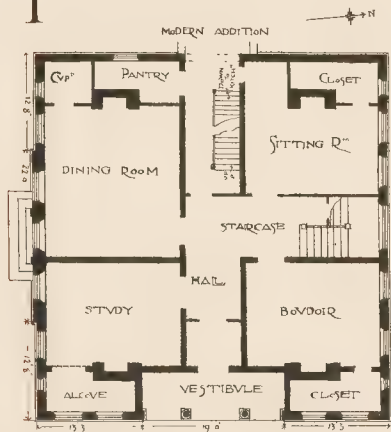


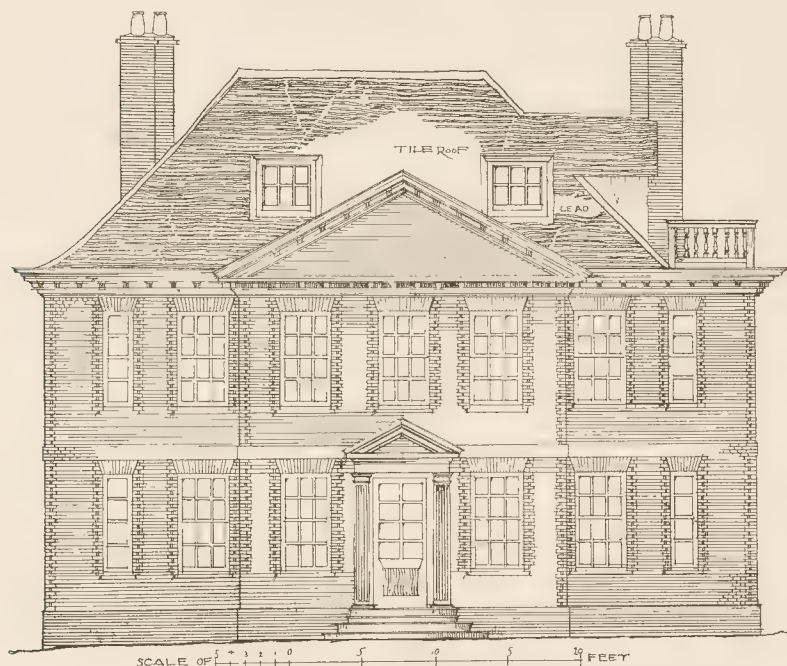
FIG. 20. PLAN OF GROUND FLOOR.—A. STRATTON del.

ground-floor plan given here reveals some cleverly contrived effects and a skilful avoidance of difficulties.

The principal entrance marked 'vestibule' on the plan is a well-arranged shelter and porch. It is formed by projecting an alcove to the study and a closet to the boudoir. These, with similar projections to the dining-room and sitting-room, form integral parts of the north and south elevations, to which the additional length is of importance.

How admirably, too, these contrivances avoid the difficulty and unpleasantness of cross lights and windows near the angle, or else the device of 'blanks' so frequently resorted to. Moreover, the deep and well-lighted closets and dress cupboards on the upper floors may be regarded as added comforts—comforts sadly lacking in modern houses. Then there is no loss of heat, as there invariably must be where chimneys are placed in the outer walls. The gain to the elevations is obvious to the initiated.

The section of the main cornice, given on Plate XXXI., presents some unusual features.



1. 21 ELEVATION OF THE SOUTH OR GARDEN FRONT

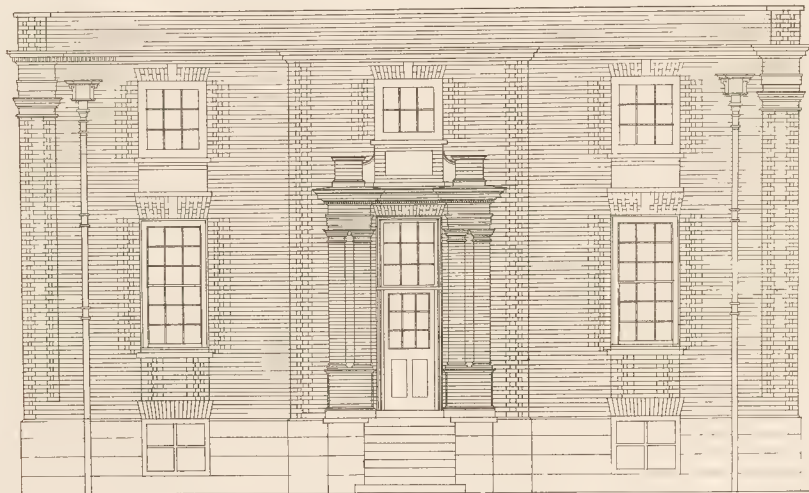
A. STRATTON del.

The entrance to the garden is through the dining-room and faces well-proportioned and designed gate-piers opening on to a small avenue. The iron gates, which are of excellent design, are now in a very dilapidated condition, and this entrance is no longer in use, and is protected by a plain high railing. The gateway is shown in elevation on Plate XXXI.

## BLUECOAT SCHOOL, WESTMINSTER.

PLATE XXXII.

THIS is a small but interesting building attributed to Wren. Like the Orangery or Banqueting Hall at Kensington, which is another good example of brick architecture, the Bluecoat School possesses features which suggest that Hawksmoor may have assisted in the work. Although it is a small building, with a frontage of little over thirty feet, the exterior and interior have been as carefully studied and worked out as if they were to form part of a palace. The elevations are all treated differently.



SCALE OF FEET 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

FIG. 25. SIDE ELEVATION.

J. C. COOK del.

The back elevation given on Plate XXXII. shows that proportion has been the first consideration. This has been achieved in various ways, notably by change of material—the brick building having been placed on a base of stone like Tyttenhanger (Plate CXXII.) and the brick houses at Salisbury (Plate LXXI.) and others of similar date. This method at once gets rid of the appearance of squareness, and increases the apparent size of the building.

The latter object is furthered by the contrast of the small detail in the central rubbed and cut brick pilasters and cornice with the large angle piers. The surface is also varied by the filling in of the several panels with plaster. All these points are shown on the side elevation given above, in which the central feature is rightly kept subordinate. The rainwater heads on this elevation are very good and decorative. The reason of the reduction in the width of the parapet pier over the angle pilasters in both elevations is not very clear, nor is the result altogether pleasant.

If the building was erected in 1688, when the school was founded, Wren had then for some time been actively engaged in the erection of his City churches and the development of new problems connected therewith. The interior elevation of the school (here given) suggests an organ gallery, where the columns project with the front containing the clock sufficiently to stop the cove in the ceiling. The room is set out on a double cube to the height of the cornice and fascia, with the coved ceiling above it. The proportions and effect are excellent. The treatment of the wall spaces and the horizontal lines and divisions are of great interest and beauty.



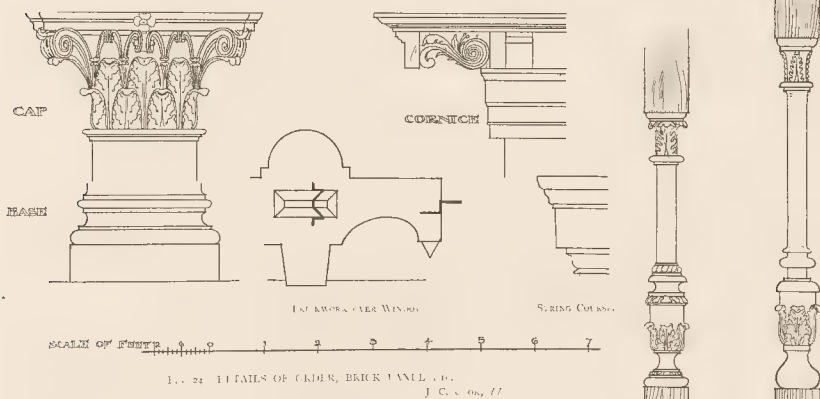
Scale of Feet 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

FIG. 23.—INTERNAL FRONT ELEVATION. —J. C. COOK del.

## HOUSES IN GREAT QUEEN STREET, LONDON.

### PLATE XXXII.

AS an early example of brick architecture, with brick pilasters and cut brickwork, this building possesses many interesting features. It has been attributed to Inigo Jones, but is probably the work of his pupil John Webb. It is difficult now to judge the effect of this fine façade, as it has



been sadly neglected and mutilated. Moreover, three and a half of the brick pilasters have been covered with stucco. At the half-pilaster the house was at some time divided into two. The caps to the pilasters are

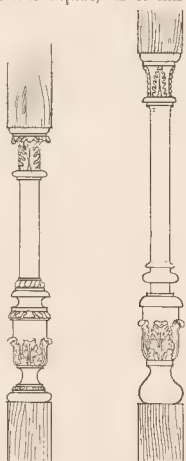
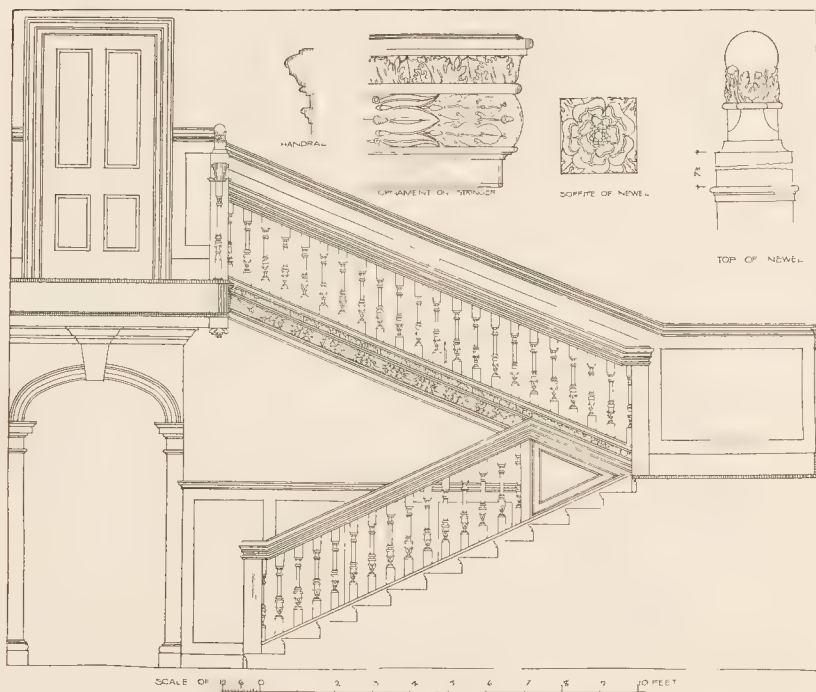


FIG. 24.—PRINCIPAL PILASTERS AND HALF-PILASTER ON LANDING. —J. C. COOK del.



of unusual character and width, and this feature is made more conspicuous by the sharp tapering of their width at the neck. The object of the wide abacus is to support the wooden cornice, which is of considerable projection. There would appear also to be a wilful exaggeration of every part—an exaggeration which nevertheless gives great character to the building as a whole. Instead of the cut and shaped apron to the window cills, a cut and shaped head has been projected over the first-floor windows. The staircase and details (Fig. 26) show vitality. The large handrail and the filling in of the spandril-piece and 'string' with carved enrichment evidence thought. The change (Fig. 25) in the form of baluster on the landing is curious.



1. 25. ELEVATION OF THE STAIRCASE.  
J. C. C. ON 17

## HOUSE IN LOWER CLAPTON, LONDON.

### PLATE XXXIII.

**T**HIS fine brick house, now a Deaf and Dumb Asylum, shows many admirable qualities. The basement storey is here in brick instead of stone, but is marked by a set-off to detach it from the upper storeys. The quiet symmetrical treatment is full of interest. The cut-brick mouldings over the first-

floor windows with its small fascia slightly shaped at each end, the central features of each storey (including the dormer window) carefully marked out and elaborated, the cut-brick cornice of fine section breaking round the projections—all these and other details mark the work of a conscientious artist. The white dies and borders to the panels in the parapet are uncommon, and the dies in the centre, being ornamented, materially assist in emphasizing this part. Not the least interesting feature, however, is the wooden entrance doorway, which is of fine proportion and workmanship. The mouldings and enrichments are refined, and the carved architrave is particularly good. The dove as an emblem of peace is comfortably perched on the lintel. The flight of steps spreading at the base adds greatly to the dignity and importance of the entrance. The iron balustrading to these steps is of good design and well adapted in form for its purpose, and there is also a good entrance gate, with fine piers.

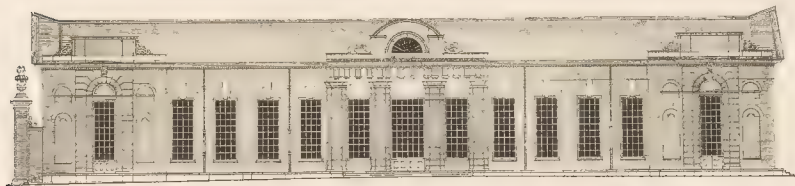
## AN ALCOVE, KENSINGTON GARDENS, LONDON.

PLATE XXXIV.

THIS alcove was designed by Sir Christopher Wren to terminate one of the walks in front of the Banqueting Hall, and to face the north. For such a position the structure was admirably suited, its fine scale and lofty arch, as seen from a distance, giving the purpose of the design. Placed as it now is, however, at the side of the roadway and facing south, shut in too by trees and only visible at a few yards' distance, its meaning, character, and effect are wholly destroyed or misunderstood. It is so obviously misplaced that we may hope it will eventually be returned to its former or a similar position. The niches are very beautiful. The carving of the shells in them, of the swags over, and of the shield forming the keystone of the main arch, are all good and similar in character to Cibber's work at Hampton Court.

## THE BANQUETING HALL, KENSINGTON PALACE.

PLATE XXXIV.

FIG. 27. -SOUTH ELEVATION.  
GEORGE WEALD Ed.

THIS building, though more correctly known as Queen Anne's Orangery, was undoubtedly intended for summer receptions and entertainments. A reference to the plan (Fig. 29) will show how admirably adapted it is to such a purpose, for which also the paved terrace in front, of the same width as the hall, would be a valuable addition. It was designed by Wren about 1690, and he was probably assisted in the work by Hawksmoor, who, it is known, erected part of the palace from Webb's designs. The elevation reveals a rather awkward treatment of the roof at each end. The pitch of the gable end or pediment is steeper than the roof, which is here made to slope up and meet it. The ill effect, however, is not observed in the view on the plate. The enlargement of the central bay (Fig. 28) should be

examined in conjunction with the view, for the latter shows the projections as well as the columns and piers. All the windows contain sashes. The centre window and the two windows in each ante-room have stall-boards, and when the lower sash is lifted and the stall-boards are open, allow of 9-feet high openings.

Amongst the interesting features of the building may be noted a novel but effective treatment of the dentil course in the cornice. Then again, the line of the central fascia is continued along the rest of the



FIG. 28. ELEVATION OF CENTRAL BAY.

GEORGE WEALD *del.*

building by a break forward in the brickwork, which stops the keystones to windows. One of the most charming features of the composition is the south elevation of the ante-rooms, with the fascinating circular parapet above the circular-headed coved opening below. The play of these reversing curves and niches is exceptionally fine.

The interior, as may be seen by the section, is as refined as the exterior. The setting out of the panels between and over the windows is simple and thoroughly good, and each window has its seat. On the north side, opposite these windows, are niches and panels, as may be seen on the plan. Fluted

## The Banqueting Hall, Kensington Palace.

27

Corinthian columns form the chief decorative features in the centre and in the ante-rooms, which last have flat-domed ceilings. These columns with the panelling generally are in oak, the festoons at each end being in pearwood.

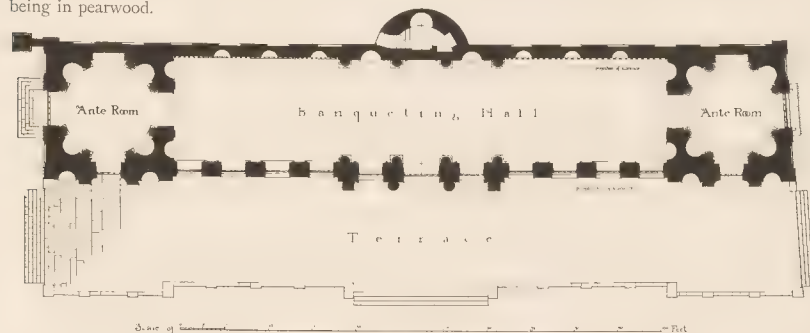


FIG. 25. PLAN, WITH TERRACE, GEORGE WREN D.D.

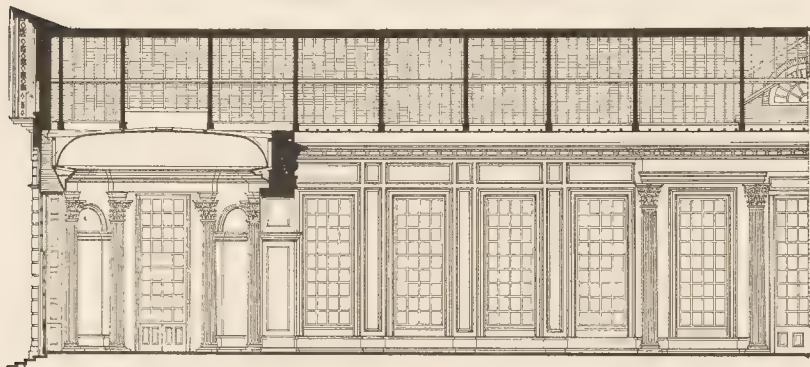


FIG. 26. SECTION OF HALF OF INTERIOR, GEORGE WREN D.D.

## THE ENTRANCE, KENSINGTON PALACE, LONDON.

PLATE XXXV.

THIS entrance forms part of Wren's work in connection with Kensington Palace (formerly Nottingham House), and was carried out about 1691. The clock in the turret was added in 1835. As in all Wren's work, the composition is made up of well-balanced parts. The projection of the stone gateway, and the wide brick piers which break the front and are carried up the whole height, and round which the main cornice returns with a pediment, are all calculated effects. Colour also plays an important part—red bricks, stone archway, white painted wood cornice, red tiles, and slated curved roof under the turret, all combining to produce the homely yet dignified appearance which is the chief charm of this entrance.



## BOODLE'S CLUB, ST. JAMES'S STREET, LONDON.

PLATE XXXV.

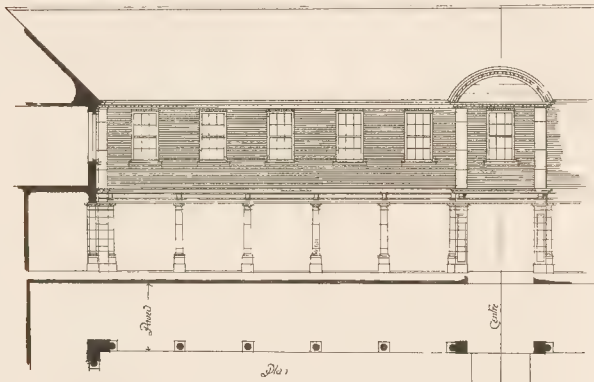
THIS building is a good specimen of the work of Robert Adam. As a street façade it possesses many fine qualities. The parts are large, and the detail, as always in Robert Adam's work, delicate and refined. The proportion of window space to wall surface is well arranged, and the large central window is suggestive of the spacious club-room within. The whole composition, in fact, expresses well the purpose of the building. Its very happy effects are obtained by the ingenious breaking up of the façade by shallow projections and by the contrast of materials.

The breaks referred to enable the cornices of the pediment and side wings to be completed. Stock brickwork and painted stucco are the materials used, and a good effect is obtained by carrying out the whole of the ground floor in the latter. Here also a variation is made by stopping the cornices to the side wings, porches, and balcony to the ground floor, and by introducing a flat-panelled string course in the centre. The form of the bow-window and the treatment of the ground storey in its relation to the large window over are both worthy of study. The ironwork is of good design, especially that of the ground floor and small balconies with brackets.

## MORDEN COLLEGE, BLACKHEATH, KENT.

PLATE XXXVI.

THESE homes of retreat bear witness to a spirit of benevolence which, whether seen in provision made by the rich for poor retainers and aged servants, or in charitable endowments by companies,

FIG. 31.—PART ELEVATION OF QUADRANGLE. H. FARQUHARSON *del.*

may be regarded as characteristic of the age in which they were built. The numerous examples which belong to this Later Renaissance period all express a delightful homeliness and idea of solicitous comfort. Morden College is said to have been designed by Nicholas Strong, the mason, who was largely employed by Wren, and probably was supervised by him in this work, for certainly no man was more successful than Wren in imparting this air of comfort and repose. There is nothing mean or sordid here. Even the wide and low pediment seems to stretch out arms of welcome. The statues of the founder and his wife occupy double niches in the centre, and this may be an additional reason for a double portion of pediment. The building was erected in 1695; the date on the bell in the turret is 1699. The elevation of the entrance front (Fig. 32) shows that to obtain the good appearance of the dome



FIG. 31. DETAIL OF CENTRAL PORTION OF ENTRANCE FRONT - OLD SCHOOL.

on the turret it must be 'stilted' to allow for the foreshortening and projection of the cornice. The carving of the shield and swags is attributed to Gibbons, but the figures are probably by Cibber. The way the stone 'string' or band is ramped at the end to meet the increased height of the porch is noticeable, as is the coved treatment of the hood. The green venetian outside shutters add much to the charm of the entrance front, and one misses them in the internal quadrangle, though of course they would not be required on all sides. This internal quadrangle is simple and refined (Fig. 31). The long low roofs are without a break except in the centre of each side, where the bay is carried on square piers and finished with a circular or pointed pediment, the two forms alternating. The beautiful sundial on the chimney, which can be seen on the plate, is most decorative and delightful.

There formerly existed a similar institution in the neighbouring district of Deptford, called the

Trinity Almshouses, but these picturesque buildings were pulled down in 1876. The drawings given here (Fig. 33) show the elevation of a portion of these quiet homes, and of the gate-house. The date on the buildings, 1670, shows that they were built twenty-five years before Morden College. The details also clearly indicate their early character. The gate-house was built of cut and rubbed red bricks with a close joint. The whole of the mouldings, capitals, etc., were also of brick, with imperceptible joints in some resinous substance. The wooden settles on either side of the doors, over which there are wide projecting pedimental hoods, show thoughtful provision for the comfort and pleasure of the inmates of each house.

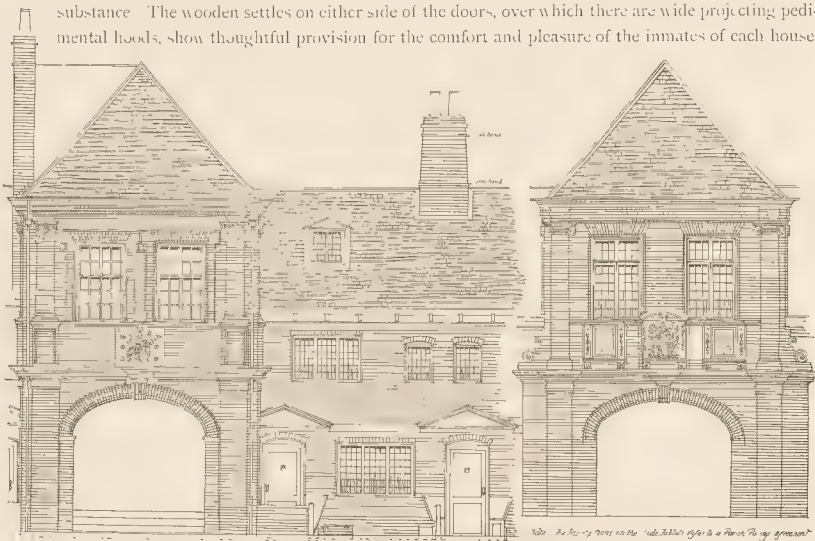


FIG. 33. THE TRINITY ALMSHOUSES, DEPTFORD. From a drawing by R. W. GILES.

## PENDELL HOUSE, BLETCHINGLEY, SURREY.

### PLATE XXXVII.

THIS example presents many features of interest. In the first place, the garden inclosure wall is probably the original of the reversed-arch openings with railings which have become rather popular during the last few years. It is probably of the same date as the house, which was built in 1636 for Sir Richard Glyd. The window openings are wide and the moulded frames large. These openings were no doubt originally filled with mullioned and transomed frames and lead glazing. Narrow sunk panels in the brickwork divide the openings on each floor, in the heads of which are cut-brick ornaments. Moulded string courses divide the building horizontally. The arches over the ground-floor windows are Flemish in form, but the arched entrance is a late filling in of the original square opening with its projecting quoins and key-blocks. It is remarkable how completely this unfortunate change has spoilt the character of the house. The chimney stacks are unusual and exceedingly good. Altogether this house, though it cannot claim to be picturesque, is of great interest.



FIG. 34. A CHIMNEY.

# HOUSE ON THE PARADE, ARUNDEL, SUSSEX.

31

## PLATE XXXVII.

IT is difficult to appreciate the colour scheme of this small house from the photographic view, since the red bricks appear dark, and those which are of a bluish-gray colour come out white, the effect being thus reversed. The large quoins are of projecting red bricks, and the top six courses, which are on the same plane as the quoins, are carried along the front as a frieze. The 'dressing' to the bays and windows in the centre is of red brick, and the remainder is of gray, vitrified 'headers.' The simple wooden cornice breaks round the projecting bays. The dormer windows have finished and moulded gables instead of pediments, the cornice being omitted, and the centre dormer is larger than those on either side. Possibly these eccentricities and the unusual finish of the classical porch point to its being the work of a local builder, who bestowed care and thought upon its erection.

About the year 1750 bay windows became very popular, and there is a house in the High Street, Deal, in which the bays are better treated than in the house at Arundel. In the drawing of the former here given (Fig. 35) it may be seen that the cornice to each storey is graduated in size, and that the modillions become larger and fewer the further they are from the eye. The entrance doorway and fanlight over the door are good and of excellent proportion. This is not surprising in a town which abounds with every variety of wooden doorway, all of them (including those to the smallest houses) of good taste and workmanship. They are



FIG. 34.—HOUSE IN THE HIGH STREET, DEAL.—J. BELCHER del.

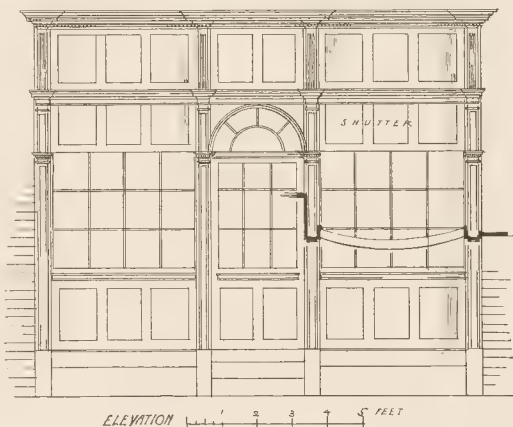


FIG. 35.—SHOP FRONT IN NORTH PARADE, DEAL.—J. BELCHER del.



evidently the work, or carried out under the superintendence, of one man, who about one hundred and fifty years ago built a large part of Lower Deal, when the water receded from what is now known as Upper Deal. Many delicate oriel windows and small shop fronts remain in this quaint old town, which will repay careful examination. The shop front here given (Fig. 36) is on the North Parade. The lines and details are most refined and delicate, and very suitable for the narrow street.

## THE 'TEMPLE OF ÆOLUS' IN KEW GARDENS

### PLATE XXXVIII.

THESE decorative summer houses, promiscuously dotted about the grounds by the landscape gardener in order to impart a classical appearance to the scene, are in themselves not devoid of interest, but, when used apart from a formal architectural treatment of their surroundings, they necessarily lose somewhat of their advantage and purpose. The example on Plate XXXVIII. is one of the academic and refined designs of Sir W. Chambers. The base only is in stone, the remainder being executed in stucco with a lead-covered dome. It is effective, and the contrasting curves of the cornice and entablature with the dome are pleasing. The windows are not in shadow, and there is no shelter under the colonnade, so that these columns must be regarded as buttresses only. The details and modelling of the caps and swags are all of excellent finish.

## KEW PALACE.

### PLATE XXXIX.

KEW PALACE, a red brick building which, from the inscription over the main doorway, appears to have been built in 1631, may be cited as a very early and instructive example of

the Later Renaissance. It was used for a time as a royal residence, when it was called the Dutch House. In its design symmetrical disposition has evidently been sought after, and yet, for no very obvious reason, the gables do not accord with the projecting bays.

The proportions are rather clumsy, and the windows too squat; but the beautiful colour of the brick-work and the wide window frames invest the building with a kind of rugged charm.

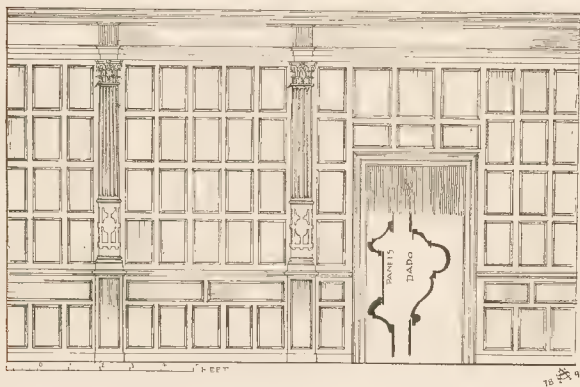


FIG. 37.—PANELLING IN KING'S BREAKFAST ROOM.

A. STRATTON del.

In the centre the three orders were introduced, but the Doric of the ground floor has apparently at some time been cut away. The Ionic is on the first floor, and the Corinthian on the second. Here there



FIG. 38.—FIREPLACE AND PANELLING IN KING'S DINING ROOM.

A. STRATTON del.

is a change from the pilaster to a column, and the difficulty of cutting a small column in brick has led to the introduction of terra-cotta. The caps of the 'orders' are also in terra-cotta, as well as the keystones, parts of cornices, etc.

The rustications round the windows, the panels sunk or raised, circular architraves, etc., all show the early character of the cut brickwork, while the different forms of rustications to the architraves and behind the 'orders' indicate a nascent appreciation of varied texture. As in all early examples of this kind, the string courses and cornices are covered with tiles for protection. The chimneys are reminiscent of Early Renaissance work.

Oak panelling is to be found throughout the interior, and in this may be seen another indication of the overlapping of the two periods. In the 'King's Breakfast Room' (Fig. 37) the panels are small, but are divided into groups by pilasters with Corinthian caps, finished with a simple cornice, entablature and frieze.

The transition stage is also evident in the 'King's Dining Room' (Fig. 38), where, though the panels are larger, the Tudor ornaments are still retained. But the detail of the staircase, of which a portion is here given, is of a very advanced and refined character. The balusters are arranged in groups of three to each step.

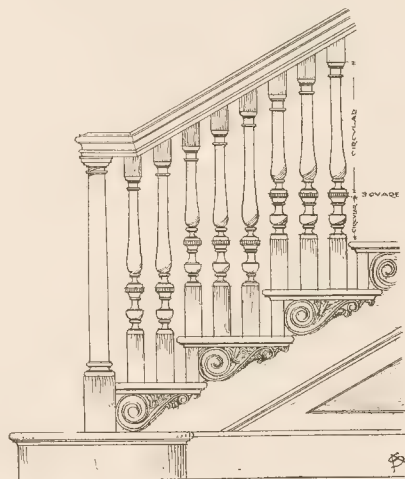


FIG. 39.—DETAIL OF STAIRCASE AND HANDRAILING.

A. STRATTON del.

## THE EARL OF BURLINGTON'S VILLA, CHISWICK.

## PLATE XL.

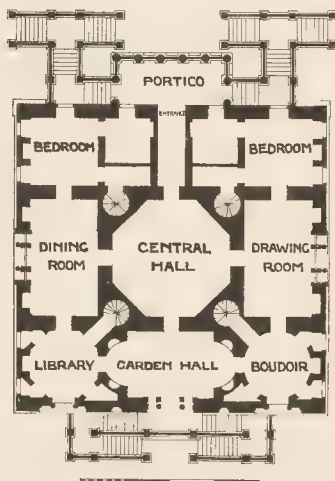


FIG. 40. PLAN OF GROUND FLOOR. -A. WILKINS.

THIS building is an adaptation of Palladio's Villa Capra at Vicenza. It is attributed to Lord Burlington, an amateur architect of some ability and taste, who employed Kent in the working out of his pedantic scheme. It is a scholarly work, correct in proportions and refined in detail, but as a villa it is affected and inappropriate. It was altered and wings (not shown on the plan) added by James Wyatt for the third Duke of Devonshire.

The flights of steps and confused medley of vases are by no means commendable, and the way the balustrade stops against the cornice and between the fluted columns is unsatisfactory. Again, the difficulty of managing the chimneys, always experienced in imitative works of this class, has not been grappled with successfully.

The interior is cut up into small rooms round a central octagonal hall, with four staircases in the corners, as may be seen from the annexed plan (Fig. 40). These rooms are over-decorated, and, though some of the details are interesting, the general effect is unpleasant.

A great many other works are attributed to the Earl of Burlington, but he doubtless owed much to Kent and other architects of his time. He was a liberal patron of the art, and several publications were brought out under his support.

## HAM HOUSE, PETERSHAM.

## PLATE XLI.

THIS house is interesting as an example in the transitional stage from the Early to the Later Renaissance. The date 1610, with the words *Vivat Rex* and the initials T. M. V., are to be found over the principal entrance. It is of red brick, and is surrounded by long avenues of elms; the principal front, which faces the river, is that shown on Plate XLI., and is the entrance now generally in use. This was formerly the garden entrance, the main entrance being on the other side, facing a fine avenue and good iron gates. The range of oval niches in the brickwork between the basement and the first storey, and also in the side walls leading to the terrace, are occupied by a series of busts, said to be of Roman Emperors. The busts are of lead, but have been painted stone colour. The niches and busts bear some resemblance to those at Honington (see Plate XCVII.). The mullioned windows and entrance doorway are of the earlier period, while the arches, cornice, quoins, and bay windows belong to the later; the bay windows are additions to the main building. The hall and dining-room are on the ground floor, and the reception rooms and galleries on the first floor. The interior decorations, fireplaces, etc., are coarse and meretricious in style, and possess but little interest. Some rooms, however, are hung with rich tapestries, and the library and picture gallery are well arranged, and of good proportions.

## HAMPTON COURT PALACE.

PLATES XLII.—XLVII.

THE work which was carried out by Wren at Hampton Court was commenced in 1689. In this building the methods of 1530 and 1689 are seen side by side. The transition may seem great and the underlying principles different, but there is no real opposition, and a comparison of the two styles as here illustrated forms an interesting study. The old buildings were planned on a large scale, but broken up into small parts, with varied detail and picturesque skyline, whereas in Wren's work the masses are

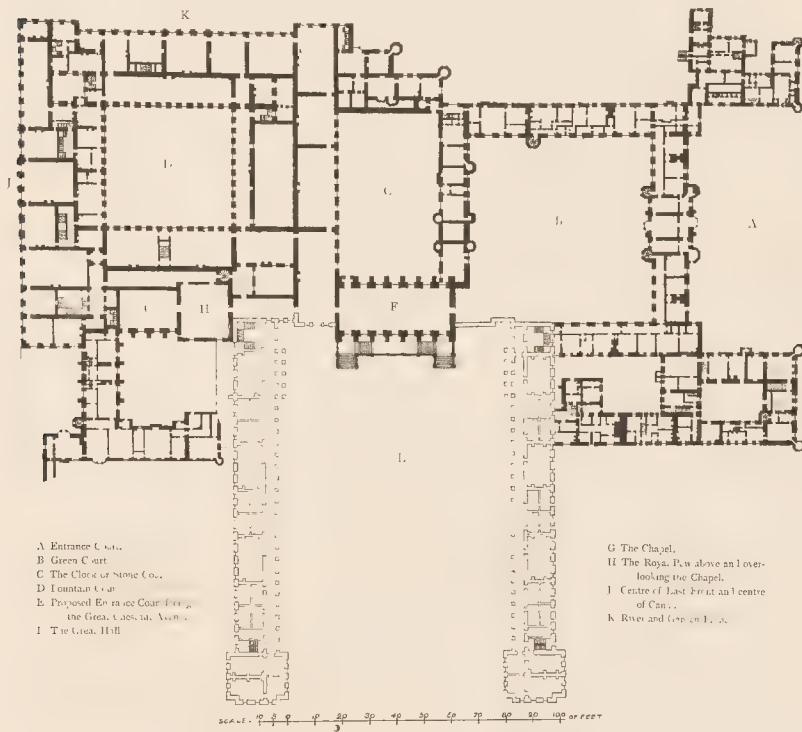


FIG. 41. GENERAL PLAN OF THE PALACE.  
Copied from Wren's plan.

broadly and symmetrically treated, with repetition of parts and uniform regularity, all making for stateliness. In place of the perpendicular features and varied skyline of the early work, we have long horizontal lines, with cornices, string courses, and balustrades, producing the grand and monumental effect so characteristic of the later epoch.

Before examining the plates separately, we may with advantage note how Wren set out his work on symmetrical lines. This can be seen from the plan here given, which has been copied from one worked on by the architect himself. The west front was already fairly symmetrical, but the south and east fronts



were irregular and broken up. There was a canal three-quarters of a mile long and 150 feet wide on the east side, a feature which, as being very much to King William's taste, was, of course, to be retained. Wren adopted the centre of this canal as the centre and building line of his new front, with the south front at right angles to it, having a length determined by the buildings in the rear of it. Behind these fronts was an old court called the 'Green Court,' the position of which could not well be altered. Wren accordingly built the new court now known as the 'Fountain Court' on the old lines without reference

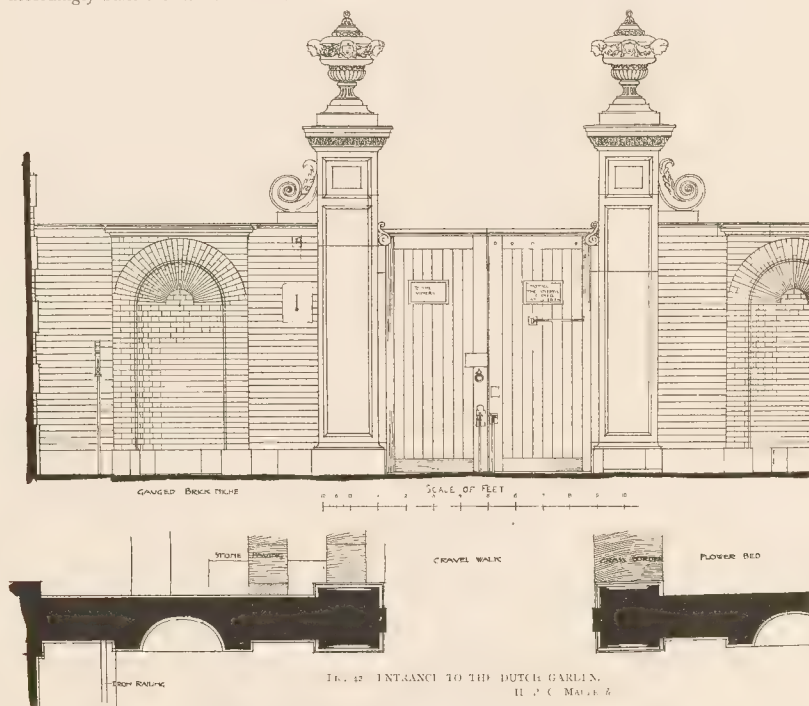


FIG. 42. ENTRANCE TO THE DUTCH GARDEN.  
H. C. MARY.

to the centres of the new south and east fronts. The plan (Fig. 41), copied from one used by Wren, does not show the colonnade and entrance, nor the grand staircase known as the 'King's Great Staircase,' nor yet the 'Queen's Great Staircase' in the Clock Court. It shows, however, a further development contemplated by Wren in the form of a new and grand approach on the north side. This was to be the climax of the 60-feet drive, a mile in length, which had already been formed in Bushey Park. In his scheme it will be seen that Wren used the Great Hall, which dominates all the buildings, as a central feature, and that a double flight of steps is added leading to the hall level. The contemplated extension, however, was abandoned, partly for want of funds and partly on account of the opposition of Talman, the comptroller of the works, who did his utmost to thwart Wren.

Though the work carried out at Hampton Court at this period may be described as after the Dutch manner, yet through it all the architect has retained the English tradition and has succeeded in beautifying and raising in value all that he may have borrowed from King William's native land.

Wren's appreciation of the advantage to be derived from variation in texture and colour is clearly seen in his work at Hampton Court, where the silvery gray of Portland stone is contrasted with brickwork of two different tints—dark red ordinary brick in the lowest stage and bright red 'rubbed and gauged'

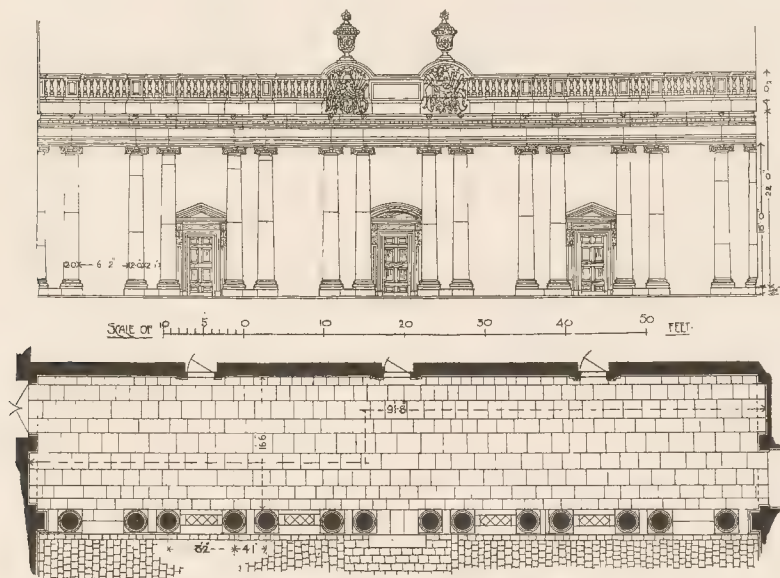


PLATE XLII. ELEVATION OF THE COLONNADE.—HAMPTON COURT.

above. The difference in the brickwork is not very perceptible in the illustrations, though it may be inferred from Plate XLIII., in which the rougher appearance of the bricks in the lower or ground floor contrasts with the more finished look of the remainder. Again, Wren generally emphasized the central feature of his red-brick buildings by carrying it out in stone; and this he has done in the south and east fronts illustrated in Plates XLII. and XLIII.

Plate XLII. shows the central feature of the east front, which is 300 feet long. Here the ornament is concentrated and a rich effect secured. The frieze-like band formed by the caps and decoration between them is excellent, and the carving, which is mainly the work of Grinling Gibbons, is extremely refined and beautiful. Gibbons, however, was so essentially a wood-carver that he was apt to treat the stone much as if it were wood, and he undoubtedly erred in piercing and undercutting the monograms of William and Mary on the ground-floor keystones. These in consequence have perished, and in the process of recarving have been so faithfully copied, with all the old faults, that the new work also must in time perish. The carving on the underside of the lintels over the entrance is noteworthy. These lintels are of marble, and form the cills to the windows of the centre room on the first floor. Gibbons

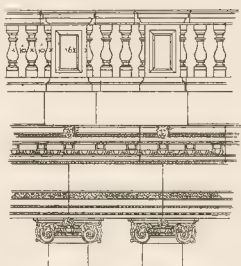


PLATE XLIII. DETAIL OF THE COLONNADE, DETAIL OF ORDER, ETC.—HAMPTON COURT.

was not a figure sculptor, and the group in the pediment entitled 'The Triumph of Hercules over Envy' is the work of Caius Gabriel Cibber. The space between the attached columns under the pediment is narrower than that between the supporting pilasters on either side, and here a seeming difficulty has been utilized to obtain a pleasing variety in the entablatures of the windows. The frieze is given scroll-like ends, by which the cornice mouldings can be returned in the space without touching the columns.

The division of the sash bars into various sizes in this and the other elevations is a most interesting feature. The size of the squares varies on each floor. The three openings between the centre columns on the first floor also differ, and here the glass is bevelled. There is no haphazard arrangement anywhere, but all is regulated by the requirements of proper scale and definite purpose. The beautiful iron gates to the entrance, by Tijou, are worthy of careful study.

In the south or river front, which appears on Plate XLIII., the centre is again in stone. It is true that originally, for lack of stone, Wren had to use cement, but some few years ago this cement was removed and Portland stone put in its place. The carving on this front is in keeping with the rest of it. Wren was not a good draughtsman according to the modern standard, but he knew what he wanted, and that which he indicated on his own drawing has been faithfully carried out by Gibbons and Cibber. As a point in the design, it should be observed how the building has gained in breadth and effect by the junction of the ground- and first-floor windows in stone, with a double band to link them together. Two metal figures representing Hercules and Mars have lately been restored to their original positions on the pedestals at the base under the attached columns in the centre. They had been removed to Windsor by George IV. The iron gates and railings are very good and quite models of their kind.

The geometrical elevation given on Plate XLIV. of a part of this south or river front serves to indicate its general proportions and working details. At

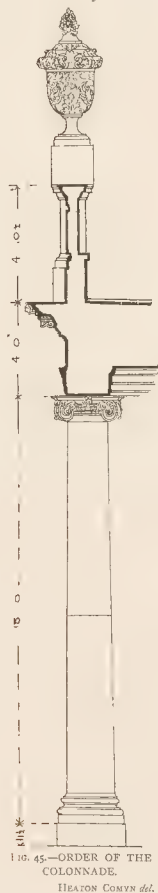


FIG. 45.—ORDER OF THE COLONNADE.  
HEATON COMYN del.

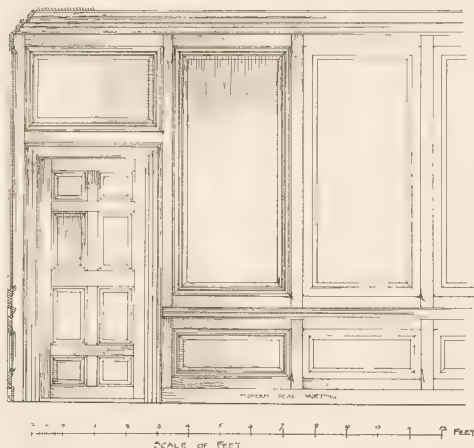


FIG. 46.—OAK PANELLING IN THE ORANGERY. W. A. FORSYTH del.

each end there are gates shutting off the garden. These gates have well-proportioned stone piers flanked by a 9-feet high red brick wall, in which there are two beautifully cut seat niches.

On Plate XLV. there is seen a variation of the same scheme with proportions and details similar to those on the south and east fronts. There is something peculiarly fascinating about this Fountain Court, arising perhaps from the different way in which each of its sides is treated.



The size of the first-floor windows themselves is uniform throughout, but their stonework varies. On the south side they have detached pediments, and although close together do not appear crowded. Taken with the arcade both as to relative height and the spacing of piers and openings, they form an excellent study in proportion. On the other side, where there is no higher storey, the window heads take the place of the usual cornice and have a balustrade above, on the dies of which are some beautifully carved vases, differing slightly from one another in detail. The circular windows are rightly treated with greater richness than those in the outer fronts. The design of the arcade is considered faulty by some, on account of its external arch being so close to the window cill above. The floor of the rooms, however, and the vaulting of the cloister, are only masked by the segmental arch at the back. There is every reason to believe that this arrangement was intentionally adopted by Wren as a pleasing one, and that he did not employ it under compulsion from the king, as has sometimes been said. In his report on his similar treatment of the arcading to the Library of Trinity College, Cambridge, which he built in 1682, and therefore some years before he was engaged on Hampton Court Palace, he writes he had "seen the effect abroad in good buildings and liked it."

The new work was cleverly linked on to the old buildings, and the chimneys, which come prominently into the composition, have been specially treated with sunk or raised panels. Perhaps one of the finest and most daring links of the old and the new methods is seen in the magnificent colonnade to the King's Entrance, illustrated on Plate XLVI. and Fig. 43. This in no way clashes with the other three sides of the Clock Court, and itself seems to gain by the contrast. Its scale is grand and the whole is finely proportioned. The height of the order is given in Fig. 45. The richness of the detail may be judged from the portion of the cornice and parapet here given in Fig. 44.

The Ionic caps are beautifully carved, and are a variation of Wren's favourite Tuscan-Doric. The doorways placed in the broad field of wall space give largeness of scale to this fine piece of architecture.

The internal work at Hampton Court in connection with Wren's designs is of very great interest. The rooms, corridors, and staircases are all of generous size. The panelling (Fig. 46), both in detail and proportion, is of great excellence, and has that combination of boldness and refinement which always marks Wren's work. The numerous beautiful doorways and architraves would form a subject in themselves, and there is a notable series of chimney-pieces well suited to their purpose and position. One of these last is given on Plate XLVII., taken from King William III.'s bedroom. How suitable is the mirror with its coloured glass border! Useful also the receding shelves designed for old china pots and ornaments which the king had brought from Holland, and which thus served as a decorative feature of much value. The panels above are carved in lime-wood by Gibbons and are fine examples of his work.

There are also some very clever angle chimney-pieces, one of which, from the King's Dressing Room, is shown in the sketch (Fig. 47). Here also there are receding shelves provided for china. The upper part is ingeniously worked into the panelling. The marble mouldings round the openings of the fireplaces generally are very bold. No two are alike; they differ both in kind and section.

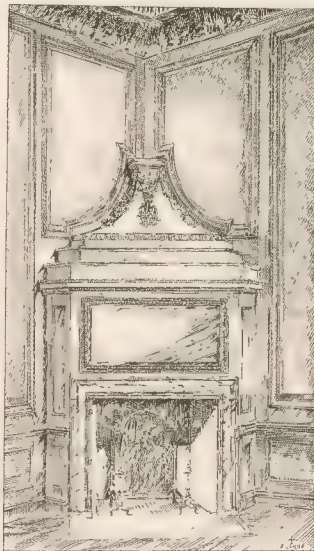


FIG. 47. FIREPLACE IN THE KING'S DRESSING ROOM.  
G. C. HORSLEY del.



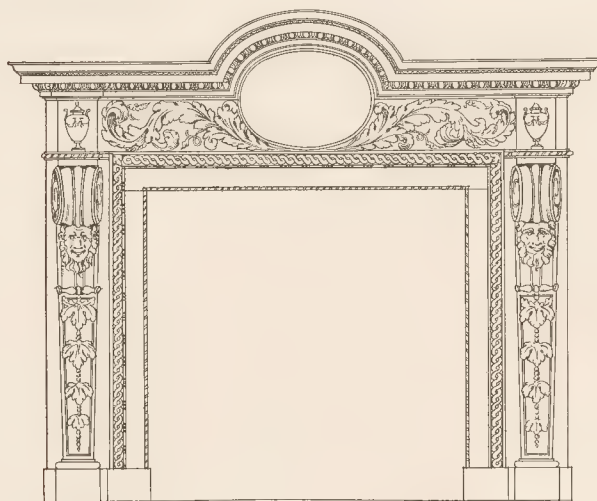
THERE are many houses of the Later Renaissance type in Epsom and neighbourhood. All have the quiet, homely appearance common to the domestic architecture of this period, and there is no

feature or variation of the type which is of special interest. Parts of the interior of one of these houses are shown on Plate XLVIII. The chimney-piece and plaster-work of the cornice and decorative panels are probably the work of Italian craftsmen of the Pergolesi school—very delicate in detail and similar to the silver-work of this period.

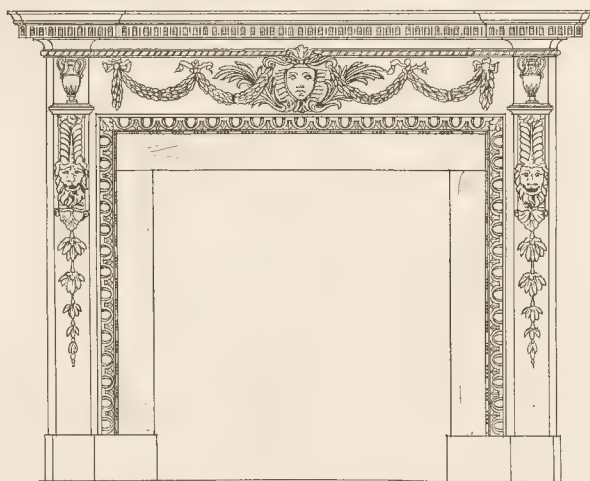
The view in the hall of the same house at Epsom shows a clever and effective way of so treating the junction of two corridors as to break their length agreeably, and at the same time mark the entrance to the staircase. The projection of the columns by which the long corridor is slightly screened is very charming. All the detail is carefully carried out and is most refined in character.

The enrichment of the room cornice is overdone, and the contrast of light and shade in the double corner quite lost by the ornamentation of the face of the dentils. Compare this with the cornice to the chimney-piece, which, though on a smaller scale, is similar, except that the dentils are here left plain.

Chimney-pieces executed by Italian workmen, though designed by English architects, may be found throughout the country, and, like wooden doorways, may be regarded as



SCALE OF 12 6 0 1 2 3 FEET



SCALE OF 12 6 0 1 2 3 FEET

FIGS. 48 AND 49 TWO CHIMNEY-PIECES. Designed by the late Joseph Wilton, R.A.

peculiar to this country. A number of original designs for chimney-pieces to be carried out in this manner were made by the late Joseph Wilton, R.A., or under his supervision, and are in the possession of his son-in-law, Mr. A. J. Flower, who kindly lent the drawings of the two examples given on the opposite page (Figs. 48 and 49).

## THE GUILDHALL, ROCHESTER.

PLATES XLIX. AND L.

**T**HIS building was erected in 1687, but it is uncertain whether the design should be attributed to Wren or to one of his pupils. The colonnade of coupled Doric columns and the central feature above are certainly in Wren's manner. The side wings seen in the view are later additions, the original building having consisted only of the central portion, which has been represented in the measured drawing on Plate L. The frontage is 52 feet, with four divisions, and the façade is cleverly formed by coupling the two middle windows together with a semicircular pediment, varying the architraves by bold quoins and keystones. The wooden cornice and shield in the pediment are excellently carved. The two dormers and the hexagonal cupola complete a most effective composition.

The details, as may be seen by a reference to Plate L., are varied in scale. The colonnade and cornice to the scale of the 'order' are detached from the upper stage. There is a bold staircase with good hand-rail and balusters, a portion of which is shown on Plate L.

## THE CORN EXCHANGE, ROCHESTER.

PLATE XLIX.

**T**HIS is another good local example, and shows how a building with a small frontage can be invested with dignity and importance. It is an illustration, too, of how a building may be spoiled by the modern glazing of the windows. The scale of the whole façade is altered by the large squares of glass. The projecting clock and carved bracket and the inscribed tablet above the doorway make an effective group. The flat arch to the entrance is weak and unpleasant, but the concentration of ornament above is commendable. The building was erected about 1766.

## GROOMBRIDGE PLACE, KENT.

PLATES LI.—LIV.

**A**MONGST domestic buildings of a moderate size it would be difficult to find one which combines all the charms of the Later Renaissance so completely as Groombridge Place. It possesses a certain gracious dignity without any loss of homeliness, an air of quiet comfort without dullness, a picturesque grouping without 'fussiness,' and, above all, that which cannot be shown in the view, a beauty of colour which time has helped to mellow and improve.

The house stands on the site of a much older one, whose moat has been retained. One of the bridges facing the beautiful portico entrance is seen on the view (Plate LII.). The width of the moat, about 43 feet, and the size of the forecourt beyond, which extends another 50 feet from the bridge, are not conveyed by the view, and must be gathered from the plan given on page 42 (Fig. 50).

The moat is fed by a stream which passes through the large formal garden on the north side. There are altogether three bridges—the entrance bridge already referred to, one to the 'formal garden,' and a third to the stable yard. The outbuildings on the south side of this stable yard add considerably to the attractiveness of the whole group, as may be gathered from the view showing the cupola. The top of the dovecot may also be seen, as it stands perched on the wall dividing the stable yard from the



FIG. 50. PLAN OF HOUSE AND SURROUNDINGS. -W. A. FORSYTH *del.*

kitchen garden. Being projected on brackets, it forms a hood to the dividing doorway, which is ingeniously panelled and perforated (see Fig. 51).

There is documentary evidence to show that the owner of Groombridge Place, being on terms of friendship with Wren, consulted him as to its design and construction. It is doubtful whether Wren did more than give his advice, though probably the building owes much to his directing hand. In examining the elevation on Plate LIII. we may detect Wren's influence in sundry details. There is, for instance, the stone plinth which, though common in early works such as Tyttenhanger, is also, like the stone string course above, a favourite device of the master to obtain certain proportions and to tie the composition together with horizontal lines.

Not the least successful features in the composition are the fine chimney stacks. Their size and bulk, and the way they are linked on to the main roof for the fireplace in the attic, make them most decorative, while the slight variation in each increases the interest they excite. The cornice is very slight; indeed it is little more than a projecting eaves. The dormer windows, which were formerly filled with lead glazing, are now spoilt by the sheet glass which has replaced the more picturesque form.

The difference in effect of the elevation of the roof and the roof as seen in the view is very striking. Indeed the layman seeing the geometrical elevation only, which gives him no idea of the projections, would probably account it mean and poor. A design must always be considered in relation to its surroundings; the aspect, the lights and shadows, the projections and lateral effects, and the right combination of these can only be successfully determined by great experience and good judgment.

One of the most interesting features of the design is the projecting porch and colonnade. It is cleverly planned to form a centre between the projecting wings and to cover the four openings behind it. The walls inclosed are plastered to give a more finished and suitable background to the very delicate and refined stone details of the colonnade. These details are more clearly indicated on Plate LIV., which also contains a plan of the portico showing the spread to the two outer columns, under the pediment. These outer columns, like the spacing, are larger than those of the colonnade. This change in the height of the column in the same 'order' may not be strictly correct, but, as it is carried out here, there is nothing which offends the eye.

The details of the gates, piers, and bridge ends are shown on Plate LIV. These, like one or two of the fittings worked into the building itself, such as the garden door and entrance, which are very good, evidently formed parts of the older building and have been altered to accord with their new surroundings. The seat niches on either side of the gate piers on the bridge are both serviceable and ornamental.

Inside the house, the rooms are good and well proportioned, but only the drawing-room remains in its original state. Of this a view is given on Plate LI. The ceiling is a fine piece of plaster-work, the ornament beautifully modelled and its projection nicely adjusted to the size and height of the room. It is probable from the artistic treatment of the ornament that it was wrought by the same man who did the excellent ceiling in the chapel-of-ease at Tunbridge Wells. See how the leaves and fruit of the oval wreath grow out of the stem, which forms the outer member of the moulding. The bead and reel internal member is worthy of note. The oak panelling and cornice are of the large form introduced by Wren.

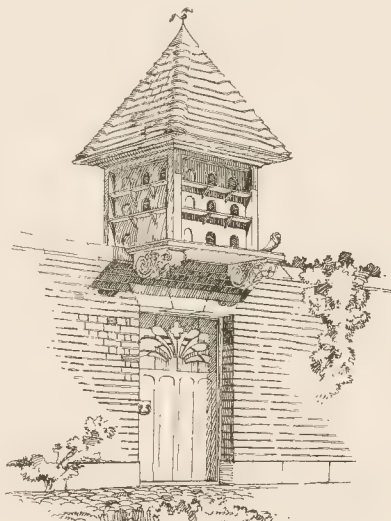


FIG. 51. THE DOORCOT. W. A. FORSYTH del.



## THE BLUECOAT SCHOOL, HERTFORD.

PLATE LV.

THIS impressive and dignified gateway is the principal entrance to the Hertford Bluecoat School. The stone piers are large and well proportioned. They are also cleverly connected with the red brick wall inclosure by bold consoles and stone coping and string course. The side wicket gates are valuable parts of the composition; they have wide stone architraves and central shields. The details throughout are refined and excellent in scale. The figures on the piers are characteristic, and being of lead owe their exaggerated pose to the sun's rays. The iron gates are evidently modern.

## A SHOP AT LEWES.

PLATE LV.

THE 'shop front' is always a difficult problem to deal with. The importance attached to window space and large sheets of plate glass is too great, whereas too little attention is paid to the well-proportioned framing and size of window openings, and the use of panes suitable to the goods to be displayed. An excellent example of a wooden shop front forms one of the subjects on Plate LV.

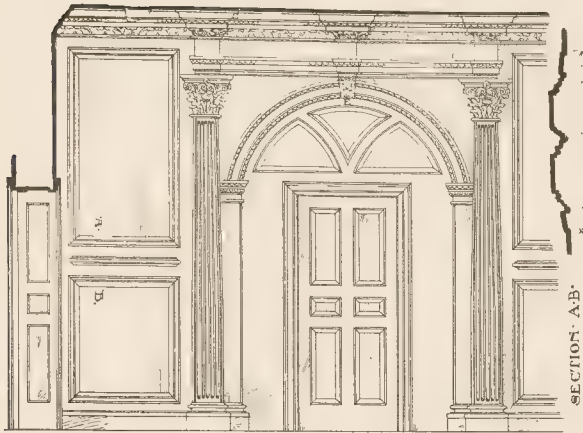
FIG. 52.—ELEVATION OF SHOP FRONT.—H. S. J. VAUGHAN *del.*

In the photograph one half only is shown, with the entrance doorway, but from the elevation here given of the whole front a good idea may be formed of its effectiveness. The three arched windows on either side form a symmetrical group. The ornamental fanlights, where goods are not displayed, are of cast lead. The design, if not by Robert Adam, is in his manner.

## SWAN HOUSE, CHICHESTER.

PLATE LVI.

TWO of the houses in Chichester have been attributed to Wren—Swan House (Plate LVI.), also known as Pallant House, and the house in West Street, illustrated on Plate LVII. The former, though it possesses many merits, is not in its characteristic features so suggestive of Wren's work as the

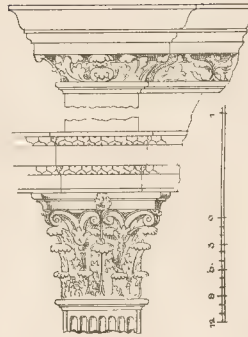


ELEVATION OF SCREEN.



PART PLAN OF SCREEN.

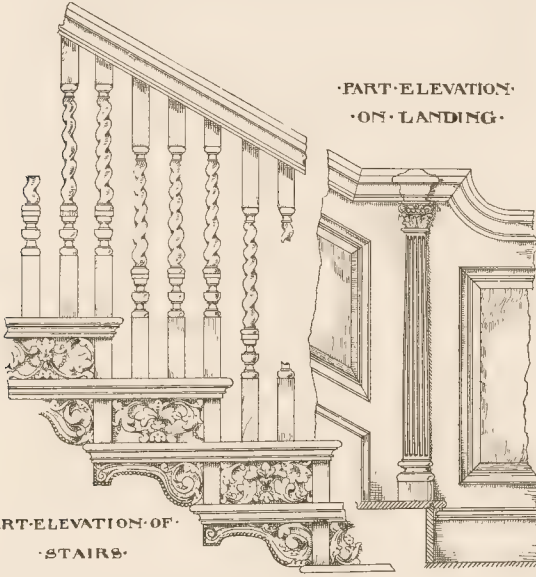
SCALE OF FEET.



SECTION OF HANDRAIL.

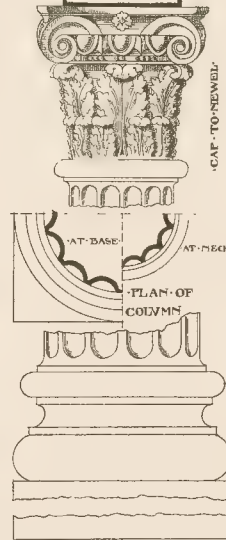


PART ELEVATION ON LANDING.



PART ELEVATION OF STAIRS.

SCALE OF FEET.



BASE TO NEWEL & PLASTER.

SCALE OF INCHES.

105. 53-56.—DETAILS OF STAIRCASE AND SCREEN.

W. V. QUILLER del.

latter. With the exception of the angle coping stones to the parapet, Swan House is of red brick, with cut-brick cornice, string course, and window heads. There are two varieties of cut-brick quoins, those in the centre differing from those on the angles. The shape of the window heads is also varied, and each has a carved emblem in the centre of the arch, such as the rose, thistle, fleur-de-lis, etc. The sashes are flush with the wall and without stone cills. The doorway is of wood, and the door opens at once into a good hall, which is lighted in front by the windows on either side of the doorway. Leading up from the hall to the first floor is a fine staircase, details of which are given on page 45. The carved string and brackets are rather unusual, very rich and of good constructive quality. The section of the handrail is good, and is shown with a detail of the baluster. The screen, also illustrated, is another internal feature of special interest. Outside, the heraldic birds or dodos have given the name to the house, though indeed they bear little resemblance to swans! The ironwork is excellent both in design and workmanship. The covered way to the roof is probably modern, or has perhaps been rebuilt.

## A HOUSE IN WEST STREET, CHICHESTER.

PLATES LVII. AND LVIII.

THIS is one of the most delightful examples of a moderate-sized town house. It was erected in 1696, and is regarded as an authentic work by Wren. It is certainly worthy of his genius. As a composition it is refined and dignified; the parts are well balanced, and the skilful use and distribution of stone, red brick, tiles, and painted wood has added greatly to the charm of its colour scheme. As in many others of Wren's works, the central feature is of stone. The stone angle piers (in lieu of quoins) are very effective; they project slightly, and the cornice breaks round them. The stone string course also breaks round the piers and is blocked out over the keystones to windows and arches. How finely the entrance piers support and lead up to the entrance doorway! How carefully their relation to the central feature has been considered! The details of these piers are shown on Plate LVIII.; they recall those at Groombridge Place, but are richer and more refined in detail. On the same plate is also an enlargement of the entrance doorway and cast-lead fanlight.

The main cornice and pediment are of wood, and form the gutter to the roof. The windows on the east side of the house have wood mullions and transoms and lead glazing, but on the west side the windows have sashes and small eighteenth-century panes. This makes it probable that the windows in the front were once differently glazed. The present sashes and frames are comparatively modern and the divisions too large. Fortunately these alterations have not spoilt the general effect. The reveals of the windows are plastered and painted, which improves the appearance of the openings.

It is instructive to examine and carefully compare the geometrical elevation on Plate LVIII. and the view on Plate LVII. In the latter the building appears broad and massive, but in the elevation, which has been carefully measured from the work as executed, it appears of different proportions. It is knowledge and experience alone which will enable the designer to obtain the results he intends from outlines and proportions which, on the geometrical elevation, may, to the uninitiated, appear mean and lanky. For instance, allowance has to be made for the effect produced by foreshortening, a factor often neglected in modern design. The appearance of the roof is entirely different when seen in perspective. Again, the projection of the side wings is reckoned upon to obtain the necessary breadth and thickness. More or less of both sides of the stone angle piers are usually seen at the same time, which makes them appear wider than in the elevation. This will be readily understood on an examination of the angles

in the view. A similar remark applies to the chimney stacks. The entrance gate piers and the wall have also much to do with the proportions of the front, and in the present instance assist in giving the house that air of homeliness which distinguishes it. The section of the coping marked D on Plate LVIII. is similar to that on the garden walls at Hampton Court, and is very effective. The original iron gates, unfortunately, have been removed, and have been replaced by thin and very inferior modern ones.

## A HOUSE IN HIGH STREET, GUILDFORD.

PLATES LIX. AND LXI.



FIG. 57.—SCROLL WORK ON LANDING OF STAIRCASE.

J. J. Joass del.

THIS house, like many other buildings in Guildford and the neighbourhood, shows traces of Dutch influence, and was probably erected by a Dutch architect. Dutch engineers were undoubtedly employed at Sutton Place near by.

As business premises and family residence combined, it is remarkably well contrived. From the plan (Fig. 58) it will be seen that the outbuildings are well arranged and disposed, and there is a small but extremely interesting garden, with a pavilion at the end screening off the back entrance and buildings. The back of the house is very Dutch in appearance, and, being timber built, is covered with red brick-

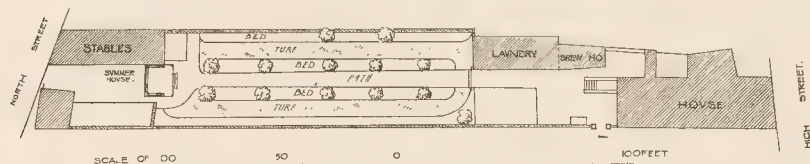


FIG. 58. PLAN OF HOUSE AND GARDEN.

J. C. Chubb del.



shaped tiles, which are still bright and well preserved. These small tiles, it may be noted, give the appearance of bricks. Examples of this treatment, which was introduced, no doubt, from Holland, may also be found in Sussex and elsewhere.

The street front is a clever architectural composition. The upper storeys are projected over the ground-floor shop, and, to mark the distinction between the residential and business portions of the house, they are treated in a different manner. It is noteworthy that large window space has been provided without in any way losing the breadth of effect. The upper windows have been carried up through the architrave and frieze of the cornice, and variety is obtained in the centre window by slight projections or pilasters, round which the cornice is returned. The wrought-iron balcony upon which the centre window on the first floor opens is most effective. The ornamental panel is flanked by twisted and square bars in alternation, and the angle bars are surmounted by cages for lanterns or flower-pots—a good example of metal-work. There is some vigorous carving round the entrance doorway and on the stall boards, executed, doubtless, by the same hand as wrought the fine scroll-work on the staircase.

This staircase, which is illustrated on Plate LXI., has bold and massive scroll-work panels, one of which, with the newel post and terminal, is given in

Fig. 57. They are evidently of Dutch origin, and very probably of Dutch workmanship. There is a particularly beautiful example of similar scroll-work in the Brewers' Hall at Antwerp, in which the introduction of boys, animals, and cherubs' heads adds (see Fig. 59) greatly to the interest and effectiveness of the work.

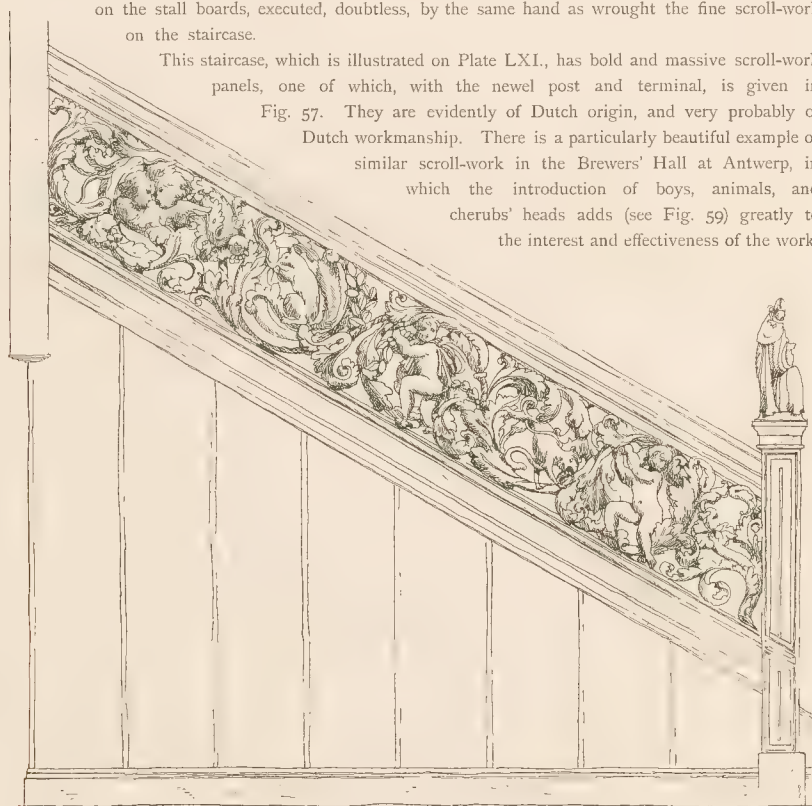


FIG. 59 -PART OF STAIRCASE IN THE BREWERS' HALL, ANTWERP. J. J. JOASS *del.*

From a sketch by M. E. MACARTNEY.

In the staircase at Eltham, illustrated on Plates XXV. and XXVI., and already noticed, figures are also introduced into the scrolls; but they are not so graceful or pleasing in character as those to the Antwerp example. The work in both these cases is more highly finished than the scrolls on the staircase of the house in High Street, Guildford, which is probably the original type of the many similar staircases in this country. The sketch given of the panel on the top landing (Fig. 57) shows a bolder and more vigorous type of carving than is found in many later examples.

The large newel post and terminal vase with fruit and flowers is another characteristic of these staircases. At Eltham sunk and delicately carved panels have been worked on the newels, and there is a slight change in the treatment of the vase; otherwise the section is the same. At Farnham Castle there are similar newels (see Plate LXIII.), but they are without the cap moulding. The terminal vases and flowers resemble those on Plate LXI.

The most beautiful example is perhaps at Thorpe Hall (Plate CXLII.). There the scroll-work is more refined, and the newel, with its terminal of flowers and fruit, is particularly good. All the carving, too, is in thorough keeping and scale with the rest of the detail.

## THE TOWN HALL, GUILDFORD.

PLATES LIX AND LX.

THIS is one of the most picturesque examples in the country. Though it occupies but a small frontage and is of light construction, it dominates the whole town. So admirably does it suit its position, so unassertive is it in character, while stretching out its friendly clock and otherwise smiling on the good citizens, that Guildford may well be proud of its Town Hall, which, it is to be hoped, will be fondly and carefully preserved from injury. Placed side by side with the house in High Street on the same plate, it is obviously Dutch in origin, if indeed it is not also the work of the same architect. The same metal-worker has undoubtedly been employed in the two buildings—in the Town Hall on the iron balcony and the wrought-iron stays to the projecting clock. The date on the clock is 1683.

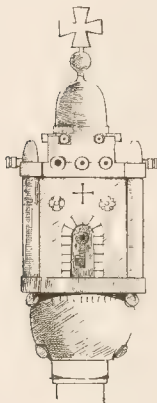


FIG. 60.—MAUE.  
R. W. SCHULTZ del.

In this front, as in the other in High Street, the windows take up nearly the whole space without any sacrifice of the appearance of solidity.

A clever and bold expedient is the cutting down the upper part of the pediment and returning the cornice so as to carry the cupola properly, without cutting into it or unduly raising it. This cupola, moreover, is hexagonal, a form which seems to sit well on the ridge of a roof. The details of this and of the rest of the front can be studied from Plate LX. Here we may see the graceful lines of the cupola roof, and note its effect on Plate LIX.

All the details of the wood-constructed piers and mouldings are admirably adapted to the material in which they are wrought. The entablature of pilasters, for instance, is most obviously a wood treatment.

THIS fine old castle has from the beginning of its chequered history been associated with the Episcopal See of Winchester. In the troublous times of the Civil Wars the fortress was a centre

of Parliamentary activity, and, after being blown up in 1642, was dismantled by the Commonwealth in 1648. At the Restoration the remains of the castle, with the manor, reverted to the See of Winchester, and Bishop Morley, who resided in it from 1662 to 1684, is reported to have laid out some £8,000 on its improvement and renovation. Several important modifications were then made, particularly in the hall, the staircase, and the chapel. The chapel, which is illustrated on Plate LXII., is handsomely panelled in oak (see Fig. 63), with bold carving of a character similar to that found in the chapels of Lincoln College, Oxford, and Pembroke and Trinity Colleges, Cambridge. The cherubs' heads are well modelled. A detail of one of these and of the panelling is given in Fig. 64. A detail of the screen is given on Plate LXIV. The glazing and door panels are modern. The Winchester coat of arms (Fig. 65) over the 'broken-pediment' of the doorway is supported by

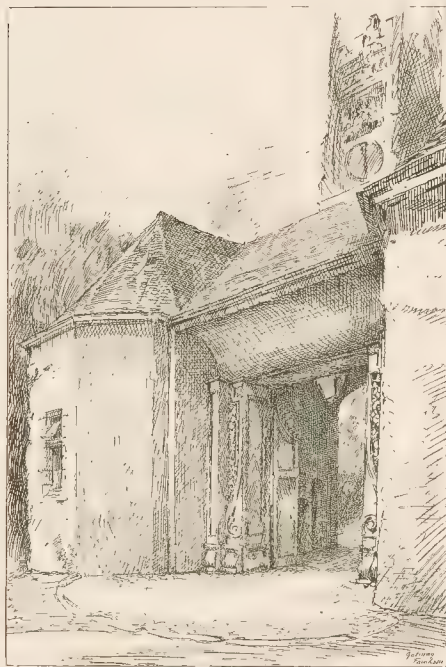


FIG. 63. THE INTERIOR GATEWAY.

large swags of fruit. A projecting hood or bracket over one opening marks the bishop's seat.

The pulpit, seen on Plate LXII., is cleverly contrived in the thickness of the wall, and is entered by a door concealed in the panelling. This will be



SECTION PLAN OF PULPIT.

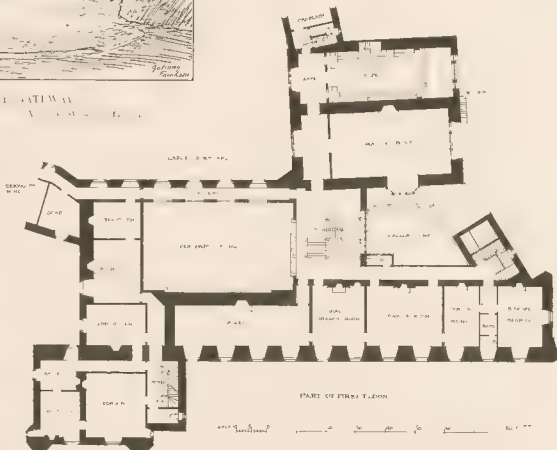


FIG. 64. PLAN OF FIRST FLOOR.

better understood by a reference to the plan (Fig. 62) and to the section on Plate LXIV. The ceiling is continued over the screen, and is domed in plaster.

The main staircase is particularly interesting and picturesque. Starting from the hall level, it arrives by four short flights at that of the large drawing-room and chapel, and thence by one more flight reaches the upper drawing-room, gallery, and bishop's private rooms. The view on Plate LXIII. is taken from this upper level, looking over the hall and across to the gallery passage leading to the rooms on the west side. The balusters to the staircase and gallery fronts are very bold, and of a

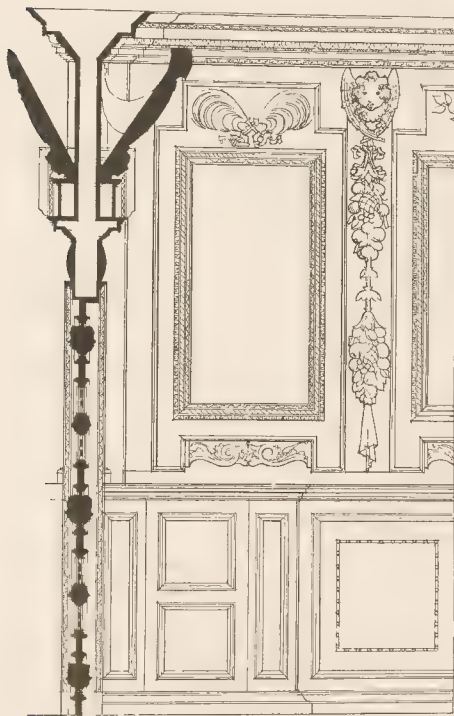


FIG. 63.—ELEVATION AND SECTION OF WALL IN THE CHAPEL.  
J. J. JOASS del.

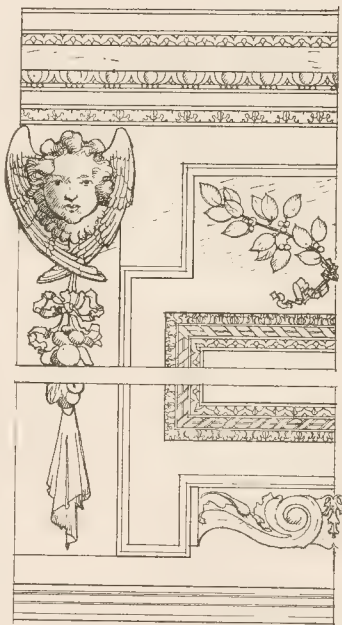


FIG. 64.—DETAIL OF PANELING IN THE CHAPEL.  
J. J. JOASS del.



FIG. 65.—SHIELD OF ARMS OVER DOOR IN THE CHAPEL.  
J. J. JOASS del.

somewhat unusual type, a sort of entablature block being inserted between the handrail and the cap of the baluster. A similar effect is seen in the columns; but there the architrave, astragal, and frieze are



more evident. The square newels and vases, with the rose carved on their pendants, are like those in the house at Guildford illustrated on Plate LXI., except that here the cap is omitted and the moulding at the base is different. The details of these and of the staircase generally are shown on Plate LXIV., where also may be seen the elevations of the finely proportioned doorways. The cove to the ceiling and the plaster enrichments are of later date than the other work.

The entrance gateway to the castle (see Fig. 61) has also received its Later Renaissance modification. The large O.G. plaster cove is very bold, and the oak gates, cut architraves and returns are very good; indeed the unusual form of the whole entrance, with its curved pebbled way, is most interesting.

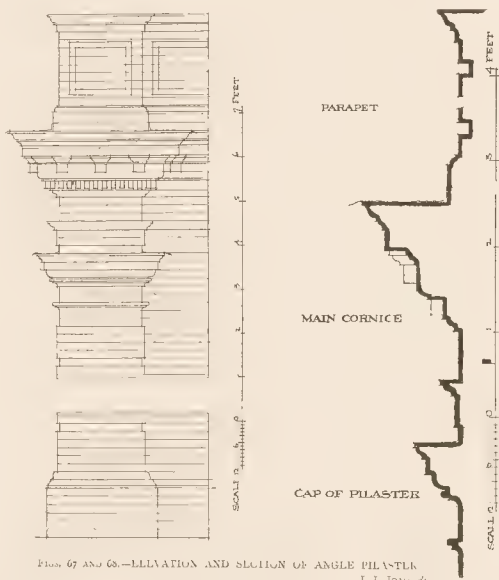


FIG. 66.—KEY AT FARNHAM CASTLE. J. J. JOYNS

## A HOUSE AT FARNHAM, SURREY.

### PLATE LXV.

IT is perhaps impossible to obtain a view which would do justice to this very fine brick building. The street in which it stands is so narrow that the windows on the left of the plate are out of focus. But as a street façade this house standing, as it does, amidst others of a similar type, presents an exceptionally attractive appearance. The whole front is of red cut brickwork, of faultless execution. The ground-floor windows are plain, with ordinary stone cills; but the windows of the upper floors have exceedingly bold architraves, with moulded cills, apron-pieces, and label mouldings. The centre windows and well-proportioned entrance doorway project slightly. The cornice and upper string course break round this projection, but the string course above the ground floor stops short against it. Each string course returns in itself next the angle-quoined pilasters, which are completed with full entablature, though the entablature is not continued with the cornice. The elevation and section of the angle pilaster is here given (Figs. 67 and 68).



FIGS. 67 AND 68.—ELEVATION AND SECTION OF ANGLE PILASTER  
J. J. JOYNS

## THE GRAMMAR SCHOOL, RYE, SUSSEX.

PLATE LXVI.

THIS school building, probably the work of a local craftsman about the middle of the seventeenth century, is a very good example of the working out of a semi-public façade of that period, when as yet the use of cut brickwork was a comparatively novel method. Although the workmanship is rough and the detail bold, the general effect is good. The projecting cornice is weathered with tiles, as at Kew Palace and other buildings of the same date; and tiles have also been used to form the small fillets to the mouldings of the cornice, caps, etc. The high plinth is raised on a base of stones irregularly set with quoins in brick at the projections. The channelled brick arches and key-blocks to the windows and doors are very good, but the square central window to the first floor is an unpleasant and unnecessary variation. The casements and lead glazing, set, after the fashion of the period, in frames almost flush with the outer face of the wall, have been retained. The difference in the doors, and the irregularity in the size of the panels to one of them, may be due to successive alterations and repairs.

FIG. 69.—SKETCH OF EXTERIOR.—ARTHUR KEEN *del.*

## THE LUCAS ASYLUM, WOKINGHAM, BERKS.

PLATE LXVII.

A HOME for the aged poor possessing that peculiarly restful charm of peaceful seclusion which is so characteristic of the almshouses of this period. A sunny and sheltered forecourt is secured by the projecting wings and inclosing wall. The perfectly simple design is made up of long horizontal lines, which give a low and snug appearance to the retreat, an effect which is enhanced by the pleasant colour produced by the combination of red brick and tiles, mellowed by age, with the white wood and stonework, the whole embowered in a mass of natural greenery. The large plain brick pediment seems to stretch out welcoming arms to the poor who seek its shelter. What value this large field of brickwork gives to the central shield and swags, the one piece of ornamental carving on the building! Above the pediment, perched comfortably on the ridge, is a charming little hexagonal turret, whose vane bears the date 1665. The central projection and the angles of the wings have brick quoins, and the wing ends, forming the chapel and hall, have large circular-headed windows with a brick architrave and panel. The circular window over the doorway bears the eminently suitable inscription "Dulce Domum."

## THE GREAT HALL, WINCHESTER COLLEGE, HANTS.

PLATES LXVIII. AND LXIX.

THIS building, erected about 1684, is unquestionably a complete work by Sir Christopher Wren, and still remains very much as it was left by him. It is not a large building, consisting, as it does, of

only one room about 80 feet by 35 feet; but the simplicity and breadth of its design give an effect of great size. The materials used are red brick—four courses rising 11 inches—with Portland stone for quoins and plinth, and for the dressings to windows and doorways. The crowning cornice, which is of

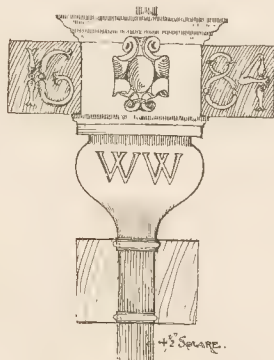


FIG. 70. A LEAD RUNWATER HEAD.  
A. STRATTON *del.*

wood with carved modillions, takes the gutter, the water being carried off by down pipes at either end. A sketch of one of the lead-pipe heads, which are of simple and appropriate design, is here given. The main roof is tiled, and the two pediments are covered with lead.

The central bay projects slightly, and with the pediment forms a beautifully proportioned division of the façade into three parts. This division serves to break the monotony of the six large circular-headed windows, which is also relieved by the horizontal lines maintained by the outer architraves and square heads carried on brackets. The space between these heads and the cornice above is filled by stone swags of fruit and flowers. Wren never used ornament without a purpose, and the value of these swags, which thus form a rich frieze, may be readily gauged. Being carved in stone, they are naturally very compact, as may be seen by the enlarged details on Plate LXIX. Swags of this sort were a favourite device of Wren's, and occur at Hampton Court Palace and others of his buildings, and in all cases with great appropriateness.

The central doorway and niche over, which can be studied on the geometrical elevation on Plate LXIX., form a well-proportioned and excellent centre-piece to the composition, and clearly define the purpose of the building. The figure at present in the niche is comparatively modern and not very good. The interior of the building is not so successful, partly because of the badly designed plaster-work. The high oak panelling, however, gives it a distinctive character.

## WOLVESEY HOUSE, WINCHESTER.

PLATES LXX. AND LXX\*.

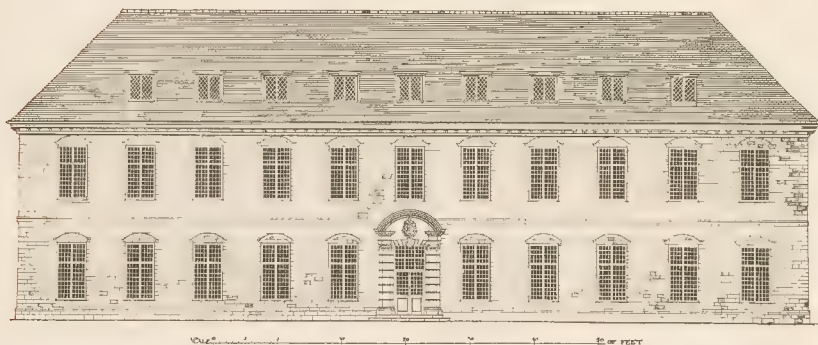


FIG. 71.—ELEVATION OF FRONT.—H. INIGO TRIGGS *del.*

**W**OLVESEY HOUSE, situated not far from the College, was formerly the Bishop's Palace and was rebuilt by Morley in 1684. The front, of which an elevation is here given, is altogether



FIG. 72.—SKETCH OF DOORWAY AND SCREEN IN CHAPEL.  
REGINALD T. BLONFIELD *del.*

about 124 feet in length, with an entrance doorway and ten perfectly uniform windows. The windows are the same in detail on all sides of the house, and are somewhat remarkable on account of the curved label over each, forming a kind of eyebrow to the window. The frames, unlike the filling in under the segmental labels, are not flush with the wall face. The openings are without mouldings, lintel, or cill, but are of good proportion and well spaced out, and it is rather remarkable that this effective treatment has not been repeated elsewhere. Parts of the front and back elevations are shown on Plate LXX., while the detail of the windows, together with the doorway, which is very refined and simple, is given on Plate LXX\*. Exception may be taken to the weak-looking lintel of the doorway, which appears even worse than it really is in the view on Plate LXX., where the shadow causes the keystones to look as though they were dropping down. On the

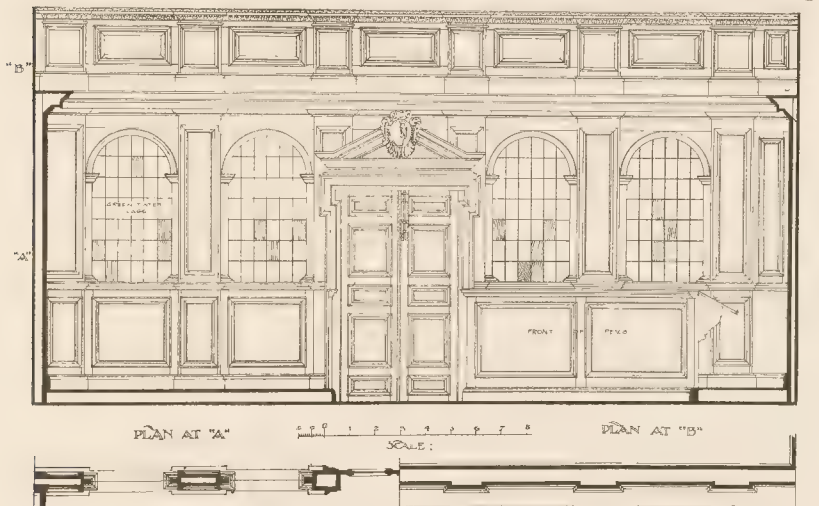


FIG. 73.—ELEVATION AND PLAN OF THE SCREEN IN CHAPEL. H. INIGO TRUBB *del.*

other hand, how excellent is the effect of the richly carved arms of the Bishop of Winchester in the plain field above! It is like a jewel in fine setting. The detail of the cornice over the door is interesting,

and the modillions are of unusual form. The main cornice, a detail of which is given on Plate LXX\*, is very good in outline, and the large torus member most effective. As may be seen in the section,



the internal panelling is large and of good detail; this is shown also to a larger scale in the interior half of the window. The rooms on both floors are 14 feet high and of generous size. The chapel is on the first floor, and contains a good screen and gallery, which can be better understood by comparing the sketch (Fig. 72), which shows the entrance to the gallery and the projecting pews, with the geometrical elevation (Fig. 73). The dividing piers are wide, with bold panels, and the gallery front is particularly good. The doorway, which is not in the centre of the chapel, has fine panelled doors and an architrave with a pediment over. The projection of the cornice within the width of the piers at the back is well contrived by the clever treatment of the 'bed' moulding. The shield in the pediment is given to an enlarged scale (Fig. 74) with the gallery front section (Fig. 75). The whole of the building has lately been renovated and adapted to serve as a clergy-house.

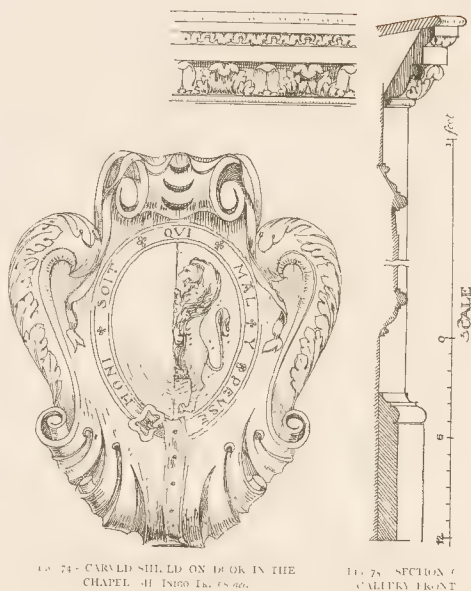


FIG. 74. CARVED SHIELD ON DOOR IN THE CHAPEL AT INGHAM, ESSEX.

FIG. 75. SECTION OF GALLERY FRONT.

## HOUSE ON THE WEST SIDE OF THE CLOSE, SALISBURY, WILTS.

PLATE LXXI.

SO quiet and simple is the architecture of this house that it is liable to be passed over as uninteresting; yet it possesses those essential qualities of good design which are evidence of careful thought. The simple and direct methods are always the most powerful, and the self-restraint observed here is worthy of commendation. Even the cornice is modest and simple, and the high and unbroken parapet wall above is quite impressive. A small quantity of stone is skilfully employed to increase the scale of the front. The pilaster at each end, round which the cornice breaks, and the dies to the parapet are set away from the corners for obvious reasons, and frame and complete the front in the simplest manner. Similar pilasters, treated in various ways, will be found in numerous examples. The stone string courses and keystones to the window arches complete the horizontal tying together of the front. The central feature is the doorway, and this contains the only piece of ornament, which in consequence gains greatly in value.

## HOUSE IN THE CLOSE, SALISBURY.

PLATES LXXII.—LXXIV.

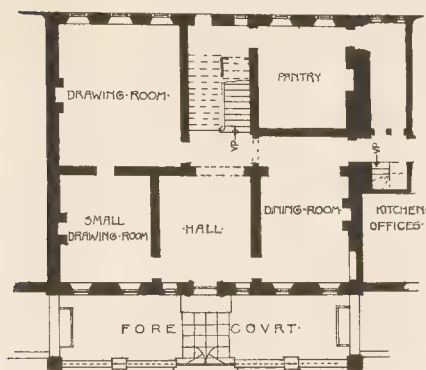
THIS house in the Close is one of extraordinary interest. It is generally known as 'The Judge's House,' because at one time the judges on circuit were accommodated here. The name of the

architect is not known, but the house was built for Charles Mompesson in 1701, and is therefore contemporaneous with some of Wren's finest work, and may itself be the work of one of his pupils.

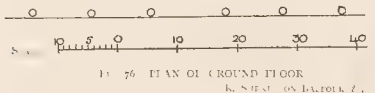
Certainly the whole of it shows a high degree of knowledge and ability, and it is an almost perfect example of a small county-town house.

It has a stone front 53 feet long and set back 12 feet from the footway. The cornice also, instead of being of wood as usual, is here worked out in stone, with a lead gutter, just the same as in the wooden cornices, with the tiles running into it. The front is not absolutely symmetrical, the larger windows on either side of the centre being differently spaced. This becomes more apparent on examining the geometrical elevation on Plate LXXIII.

The reveals of all the windows are finished with a small bead, and there are no cills. The doorway and window above it together form an



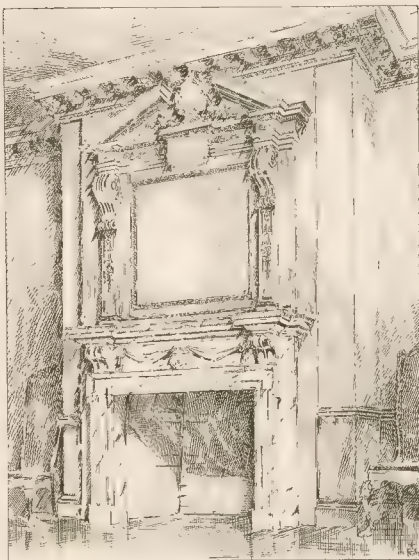
LINE OF PAVEMENT.



excellent composition, designed to mark the centre. The window is lowered to give space for the architrave, and breaks forward with a double apron-piece and moulded cill; the side projection carries the scroll supports on each side of the architrave. The main cornice breaks round the central projection and completes the composition. The entrance doorway has a very bold architrave, and the door itself is of fine proportions and well panelled. The narrow side windows, as may be seen from the plan, serve to light the entrance hall. The rainwater pipes on either side of the central feature are made to contribute to its richness.

The stone piers at each end of the forecourt are very good both in respect of size and detail. They are 11 feet in height, and the die is 2 feet 6 inches square. The iron railings, gates, and lamp supports are excellent. A sketch of these is given on Plate LXXIII., and the enlarged detail of the head of the standards shows how good are its lines.

The interior is unusually elaborate for so small a house. The rooms on each floor are 12 feet high,



1/4 THE PLACE IN DRAWING ROOM OF THE HOUSE.

and the cornices and chimney-pieces are rich and of good design. A sketch of the fireplace in the drawing-room is given in Fig. 77. The doorways also, with their pediment beads and carved frieze (see Fig. 79), are most imposing; but, as might be expected, the greatest care and skill has been expended upon the staircase. The group of newels and balusters on the half landing, shown in the sketch (Fig. 78), will illustrate and prove this. The handrail and ramp, the contrast of the newels and the twisted balusters, the difference of level and the insertion of the baluster between, all contribute to make the group both rich and picturesque. The details of the staircase can be more completely studied on Plate LXXIV. Here the plan is given, showing the two flights and landings. The handrail detail is similar to that of the staircase at Swan House, Chichester. The dark oak carving is appropriate and

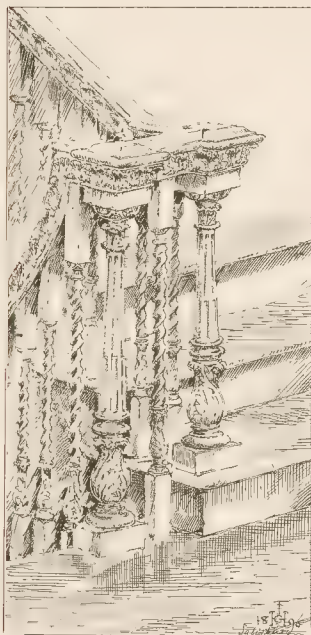


FIG. 78.—DETAIL OF HANDRAILING  
AND NEWEL.  
G. C. HORSLEY *del.*

excellent throughout, but the plaster enrichments to the spandrels and wall panelling are inferior in design. Some of these, together with the unpleasant elliptical arch on the section C D, are shown on Plate LXXIII. The weak scrolls on the spandrels of the arch cannot be commended, and the key-block is ugly. On the other hand, on the landing above, the ingenious management of the ramp and curved skirting to the balusters of the staircase inclosure is conspicuous by its beauty.



FIG. 79.—DOOR AND STAIRCASE ARCH.  
G. C. HORSLEY *del.*



## THE MOOT HOUSE, DOWNTON, NEAR SALISBURY.

PLATE LXXV.

THIS house takes its name from the historical 'Moot' or open-air court in which the West Saxons' Parliament met. The 'Moot' is situated in the grounds, of which the greater and more beautiful portion is separated from the house by an intervening high road. The house dates from about 1650, but was partly remodelled and rebuilt in 1720. The main entrance was originally on the north side, and the old porch is still retained, the oak staircase on which it opened being now used as a back staircase. The present entrance is in the west front, which is the subject of Plate LXXV. The work of the two periods has been well combined, and the designer has so carefully preserved the character of the older work that it is in many cases difficult to see where one ends and the other begins. Even the mouldings, usually a sure index of date, give in this case but little clue.

In the front illustrated, good effects and variety of texture are obtained by very simple means. For instance, the central projection with pediment over is filled in with red bricks, but on each side the walls are faced with red brick 'stretchers' and blue brick 'headers,' laid in 'Flemish bond.' Splayed stone quoins, stone entrance doorway and central window in the Wren manner, stone string course and plinth moulding separate the several parts. The design of the central window is uncommon in respect of the three breaks—one formed by the architrave and two finished with caps—which, with the two breaks in the cornice over, make a very

effective combination. This central feature is shown on the geometrical elevation here given. The absence of the usual shield and arms over the doorway may probably be accounted for by a change of ownership. The wooden cornice, like the central window, presents some interesting variations. The top members are the same throughout, but the pediment is finished with modillions and large 'bed-

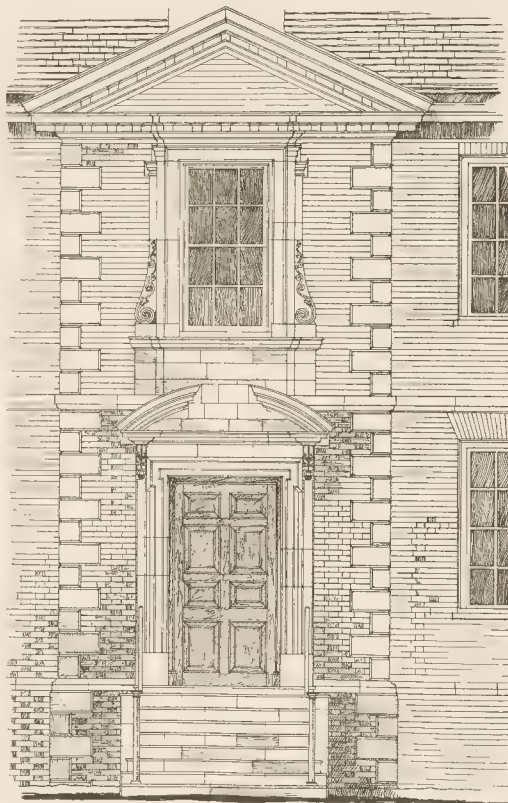


FIG. 80. DETAIL OF CENTRAL FEATURE.

H. INGO TRIGGS AND HENRY TANNER del.



mouldings,' while the cornice at each side has a cove and small members under it.

The low building at the side—a laundry—is a later addition, but harmonizes well with the main building. The interior of the house contains the usual homely and cheerful rooms characteristic of the period, with good panelling and mouldings. The only ornamental ceiling is in one of

the rooms of the older house, and is of the *cinquecento* character, in which musical instruments grouped and tied together with riband form a feature.

In the grounds and overlooking the 'Moot' is a remarkable garden temple of good design, of which a drawing is here given. It has a wide coved ceiling and a floor paved with pebbles and sheep's tail-bones.



FIG. 81.—ELEVATION OF THE GARDEN TEMPLE. H. ISG. 131. SANGHE'S PANSKY.

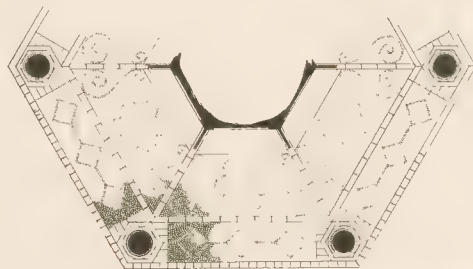


FIG. 82.—PLAN OF THE GARDEN TEMPLE. H. ISG. 131. SANGHE'S PANSKY.

## AMESBURY ABBEY, WILTS.

### PLATE LXXVI.

THIS house was carried out by John Webb from a design by his master, Inigo Jones, but was much altered after a destructive fire about 1855, and is now certainly lacking in two great qualities of the master's work—fine proportion and unity of effect. The wide bands formed by the double string courses, instead of tying the building together, do but increase the detached appearance of the portico. Moreover, the rustications carried up on the first floor suggest a false proportion in the height; and the V-jointed rustications of the ground floor, which are really of the same size as the square ones over, not

only look smaller, but also fail to present a sufficient contrast. Again, the wide intercolumniation of the sides of the portico seems ill-considered, and the abrupt way in which the architrave and frieze of the main cornice abut on the wall causes them to present the appearance of being stuck on. The side projection with attached columns, entablature, and attic storey is fine in itself, but does not look like an integral part of the building. In this side projection the second-floor windows are finished with brackets which project beyond the fascia and architrave and carry no cornice—an arrangement which is neither happy nor necessary. The scroll keystones are weak and thin in section. That which has affected the appearance and scale of the house more than any other alteration is the introduction of plate glass in single sheets—a style of glazing for which the windows were not designed and are certainly ill-adapted. The chimney stacks are bold, and form important features in the composition, which was originally crowned by a central cupola.

## WILTON HOUSE, WILTS.

PLATES LXXVII.—LXXX.

AFTER the fire which destroyed a large part of the old house in 1648, Inigo Jones was employed in the rebuilding of the south front, represented on Plate LXXVII. This forms a most dignified façade on a grand scale, designed with great care and wonderful restraint. The outline and grouping are

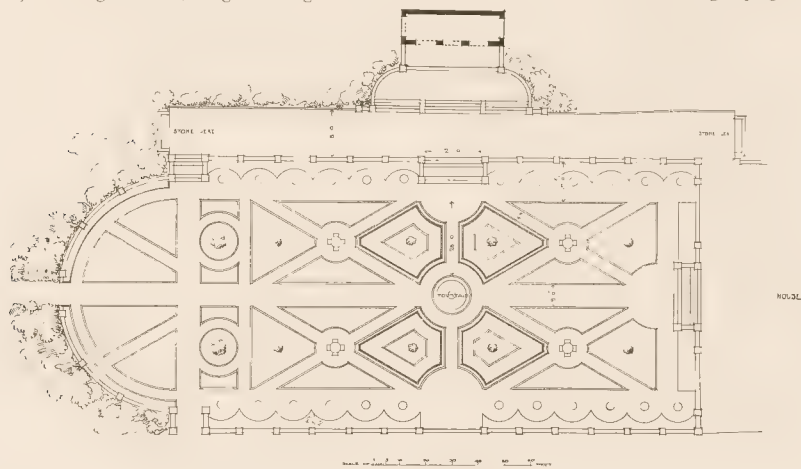


FIG. 83. PLAN OF THE ITALIAN GARDEN, WILTON.—J. BELCHER del.

of a character unusual in English work, and give evidence of the master's studies in Italy, where the Villa Medici, for instance, and the Barbarini Palace present similar features. Each part and detail has been well studied both independently and also in respect of the position it occupies in the design as a whole. Notably good is the central feature, with its concentrated ornament with shield and supporting figures, the whole group completed by the lead figure so full of grace and charm on the parapet. The central balcony is repeated on the wings, where the windows, with their sweeping side scrolls, have been models for many subsequent designs. The fine spacing of the windows should be observed, and

the value of the large areas of plain walling is abundantly evident when viewed in connection with the central feature and carving.

The architect, having introduced the Italian method in the south front, followed it up with the Italian garden, of which a view is given on Plate LXXVIII. This very beautiful garden, of which some further idea may be formed from the sketch-plan given in Fig. 83, is on the west side of the house, and on a level with the park, from which it is separated on the south by a low stone wall divided by piers and vases. It is entered, on the west side, through a grove of tall trees cut so as to form a fine vista, having the clock turret of the house as its terminating feature.



PLATE LXXIX. THE PALLADIAN BRIDGE, WILTON HOUSE, WILTSHIRE.

The north and east sides of the garden are bounded by a wide terrace, which is entered from the ground or principal floor of the house. In the centre of the north terrace is a pavilion on a still higher level, from which there is a beautiful view of the garden and park beyond. At each end of the same terrace there is a fine stone seat shaded by trees at the back. It is difficult to convey an idea of the beauty of the colour effects in this garden. Quite apart from the luxuriant flowers and shrubs, the stone margins, different coloured paths of gravel, powdered shell, or stone, oriental blue vases, statuary and fountain, all combine to produce that subtle charm and delight which are only found in the formal garden set in natural surroundings.

The river, which runs through the park parallel with the south front, is crossed by the beautiful Palladian bridge shown on Plate LXXIX., in continuation of the path along the eastern or entrance front. Inigo Jones having carried out so much of the work at Wilton, this bridge also is usually but erroneously attributed to him. It is really the work of R. Morris, an architect of great ability. A picturesque object from the house, it is no less beautiful from the river and grounds, and affords a delightful retreat and shady resting-place. As a composition it is almost perfect. The projecting wings on either side are beautifully proportioned and form a good abutment for the wide central arch, upon which is superimposed the delicate and refined-looking open colonnade. As the light plays through the arches and columns, and

the warm shadows glow with reflected lights from water and from stone, the general view is most fascinating and delightful. Nor is there any less charm in walking through it or sitting in the projecting archway at the top of the steps at either end. On Plate LXXX. a view of the colonnade is given. In every archway and between the columns lovely views are framed. Looking inwards at the beautiful ceiling and cornice, with its delicate and well-designed ornaments, at the caps, brackets for busts and keystones, all is as excellent within as without. The beauty of the colour and of the reflected lights may be gathered from an examination of the cornice, where the underside is as light as any other part and the shadows differ from those ordinarily seen. The soffits and underside of the arches are here the lightest instead of the darkest parts.

The Palladian plan of a covered bridge was much admired at this period, and there are two very inferior replicas of this Wilton model, one at Prior Park and the other at Stow. The original design of the bridge at Blenheim, a sketch of which is here given (Fig. 84), is another adaptation of the same idea.

## PART OF TWO HOUSES, BLANDFORD, DORSET.

### PLATE LXXXI.

THE town of Blandford was destroyed by fire in the fifteenth century, and the greater part was rebuilt by two brothers named Bastard, who also carried out many works in the neighbourhood, and were evidently men of much ability and originality. The character of their work may be gathered from Plates LXXXI and LXXXII. On Plate LXXXI are shown the centre portions of the Bastards' own house and of the Red Lion Hotel. The ground floor

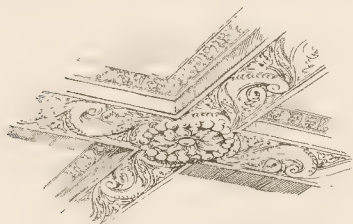


FIG. 85.—CLILING DECORATION IN JOHN BASTARD'S HOUSE.  
A. NEDHAM WILSON S.C.

under these portions consists in each case of an archway which has been altered and possesses neither merit nor interest. The main walls are of dark gray bricks with red dressings, and the pilasters and cornices, and the well-modelled lion and cartouche, are in cement. There is a freshness about the details which claims attention. The enlarged drawing of the cornices and caps indicates the artists'

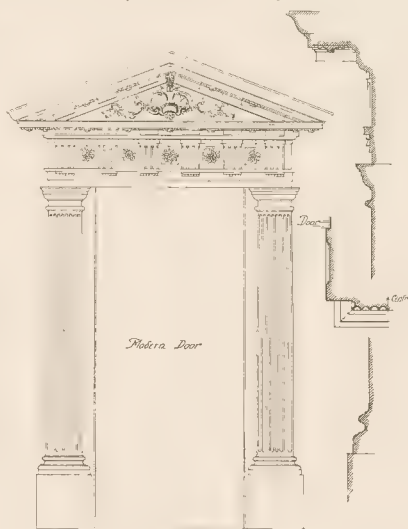


FIG. 86. DOORWAY TO JOHN BASTARD'S HOUSE.  
A. NEDHAM WILSON S.C.



endeavour to depart from mere conventional types. The clear, readable forms are excellent, and in perspective look even better than in elevation.

Internally the houses are interesting, as is evidenced by the excellent doorway here illustrated (Fig. 86). Some of the plaster ceilings and decorations evince the same careful thought and freshness as we have already noted in other details. A small sketch of the ceiling decoration in John Bastard's house is given in Fig. 85.

### THE TOWN HALL, BLANDFORD.

PLATE LXXXII.

THIS building, erected in 1754, is situated in the 'Forum' and opposite the houses shown on Plate LXXXI. The Town Hall, like the houses, is the work of one of the brothers Bastard, who in this case has adopted the unusual plan of putting his name in the centre pediment. The front is of stone, and has houses attached on either side. The proportions are good and the effect dignified. The ground floor is arcaded, and the details are large and bold. The first-floor windows are more delicately treated, and the carving to the frieze and pediments is very refined. The main cornice, being without a frieze, looks somewhat thin, but in detail and enrichment it is effective.

### HOUSE AT BUCKINGHAM, BUCKS.

PLATE LXXXIII.

THE general proportions and balance of parts of this composition may be regarded as good; but the treatment of the centre is unsatisfactory, for the pediment seems to have no relation to the piers and windows below it. Nor can the twin segmental pediments to the ground floor, suggested by the desire for uniformity, be altogether commended. The difficulty which occurred in their junction, however, has been fairly met. One of the openings is the entrance doorway. The stone architraves to these openings are very good.

No doubt the sashes are of later date, but the original mullions and lead glazing still remain in the dormer windows. The square block chimney stacks with stone margins are effective parts of the house. The wooden gates at the entrance also, whether modern or copied from the old ones, are both good and appropriate.

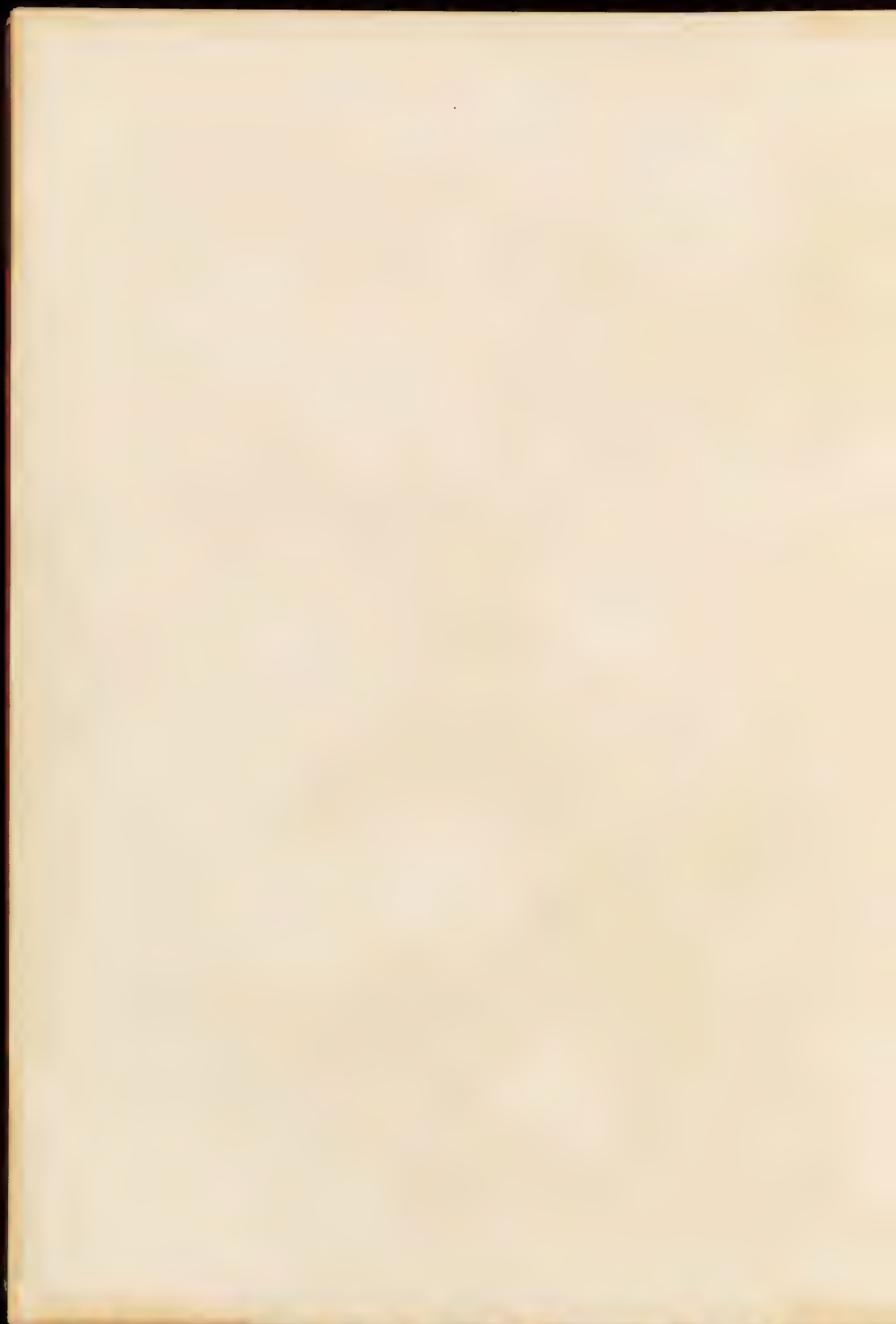
### LOWER LYPIATT, GLOUCESTERSHIRE.

PLATE LXXXIII.

LOWER LYPIATT, which, with the house in Buckingham just described, is shown on Plate LXXXIII., is a square stone-built house, having quoins and architraves similar in detail to those of its companion. Here the eaves overhang the small coved stone cornice, which has an iron half-round gutter. The cornice and cove break round the architraves of the first-floor windows. The entrance porch is quaint, but its proportions are not altogether pleasing, the small Ionic order being too widely spaced. The columns, with pilaster at the back, stand on a pedestal. The basement windows have mullions, and, as in the case of the Buckingham house, it is not improbable that originally all the windows had mullions and transoms with lead glazing. The chimney stacks are good, and the colour of the house, softened by time, is very pleasing. The gate piers are of fine proportion and interesting detail.



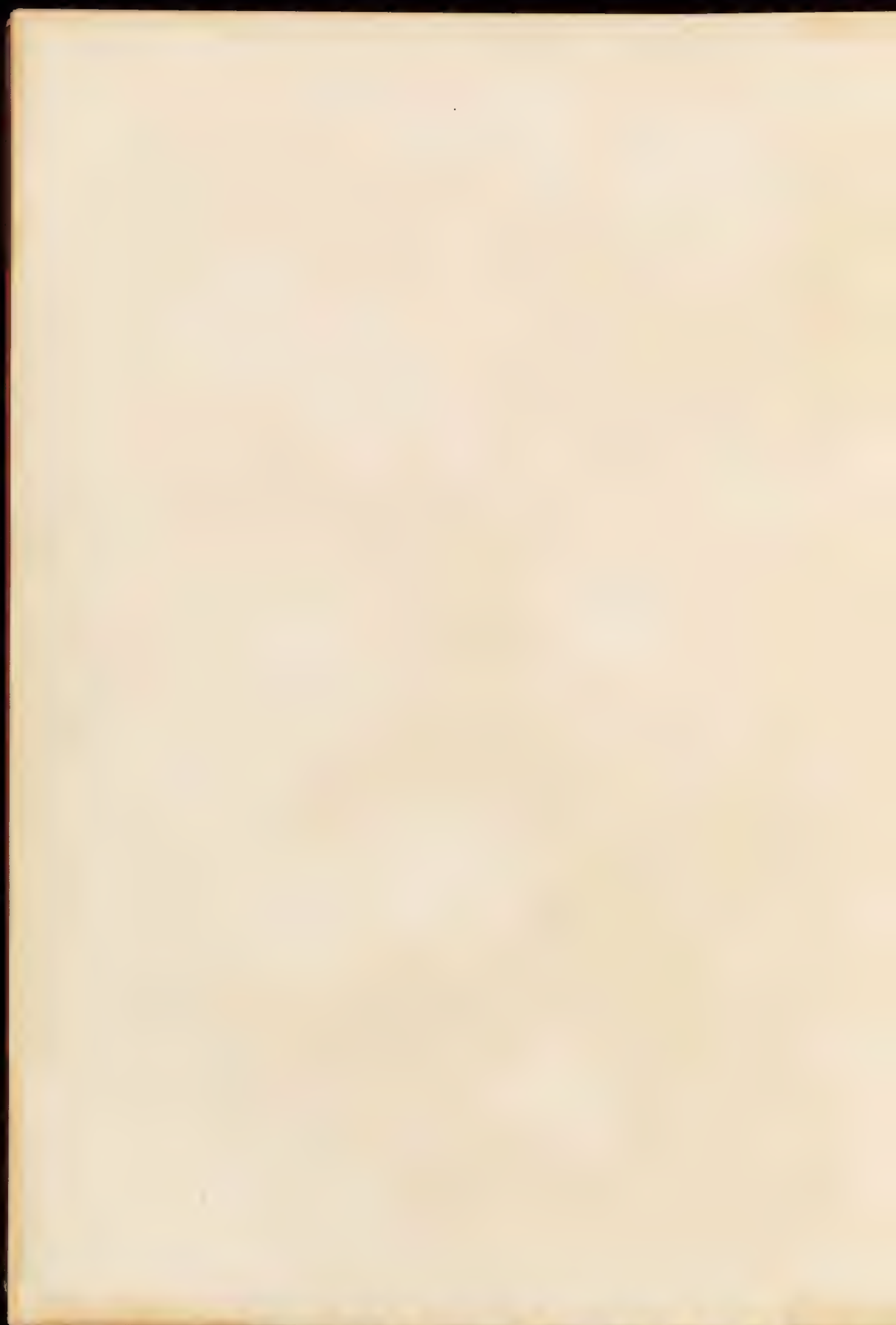
GREENWICH HOSPITAL  
GENERAL VIEW.





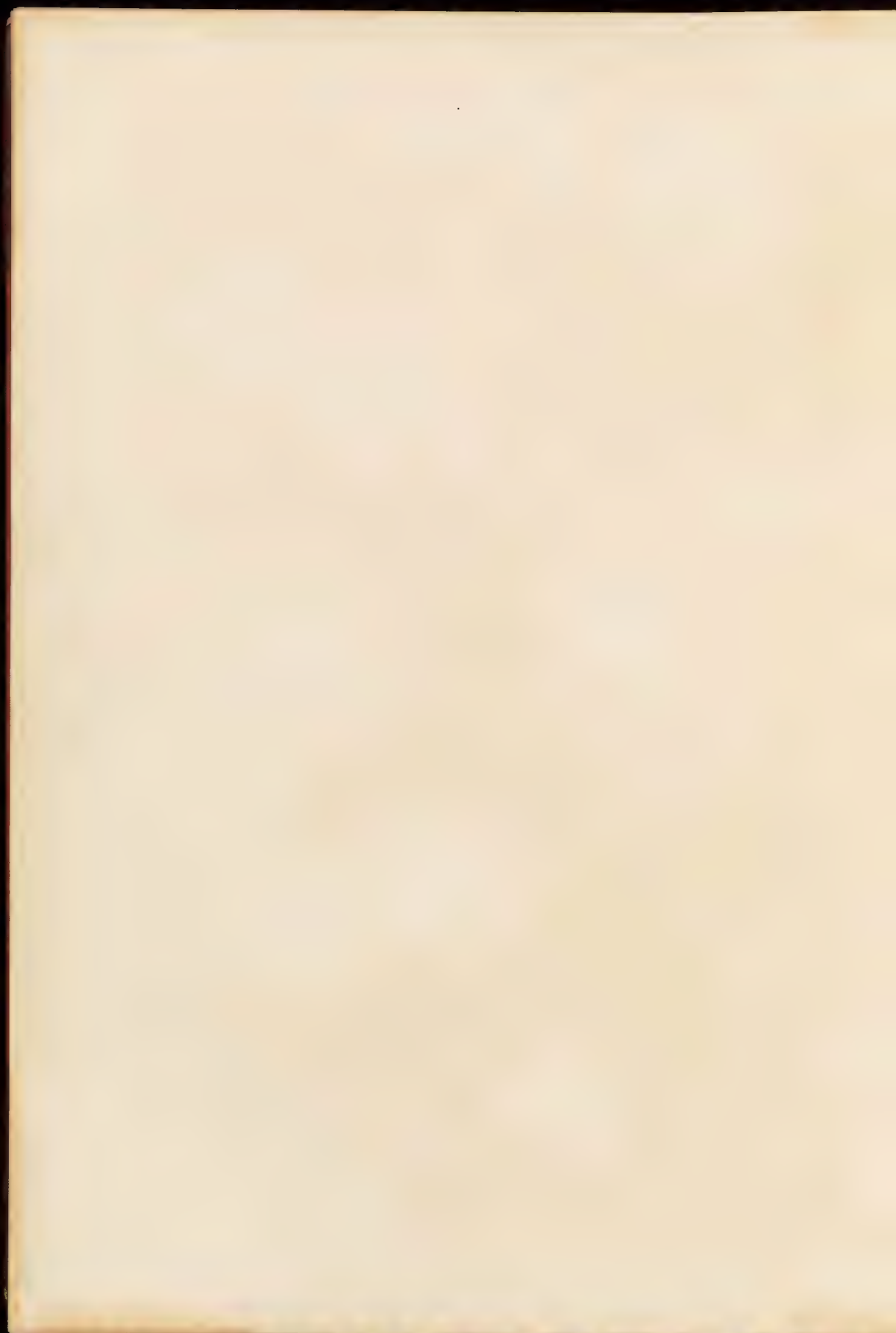
GREENWICH HOSPITAL  
THE COLONNADE







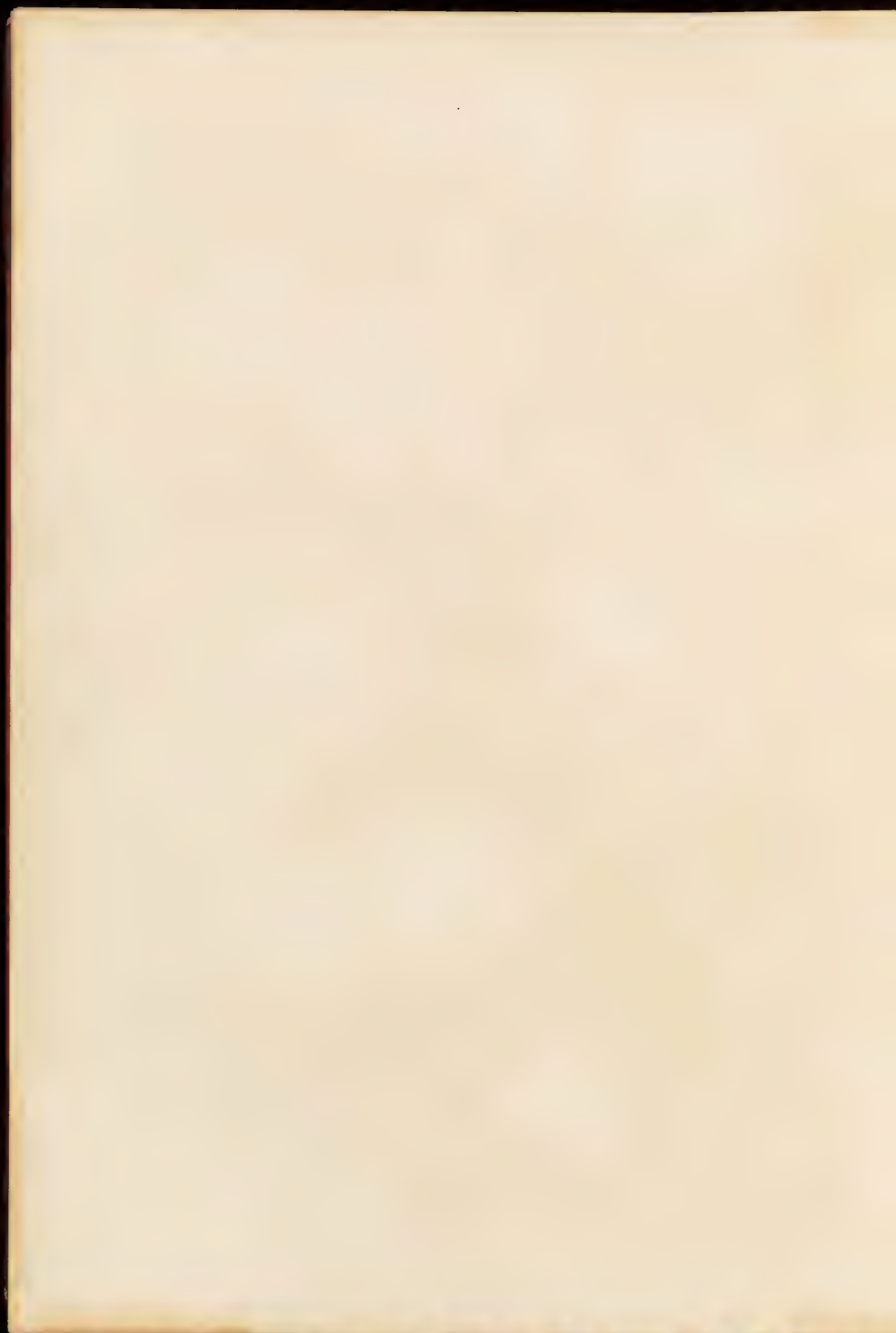
GREENWICH HOSPITAL  
VIEW OF MAIN BUILDING

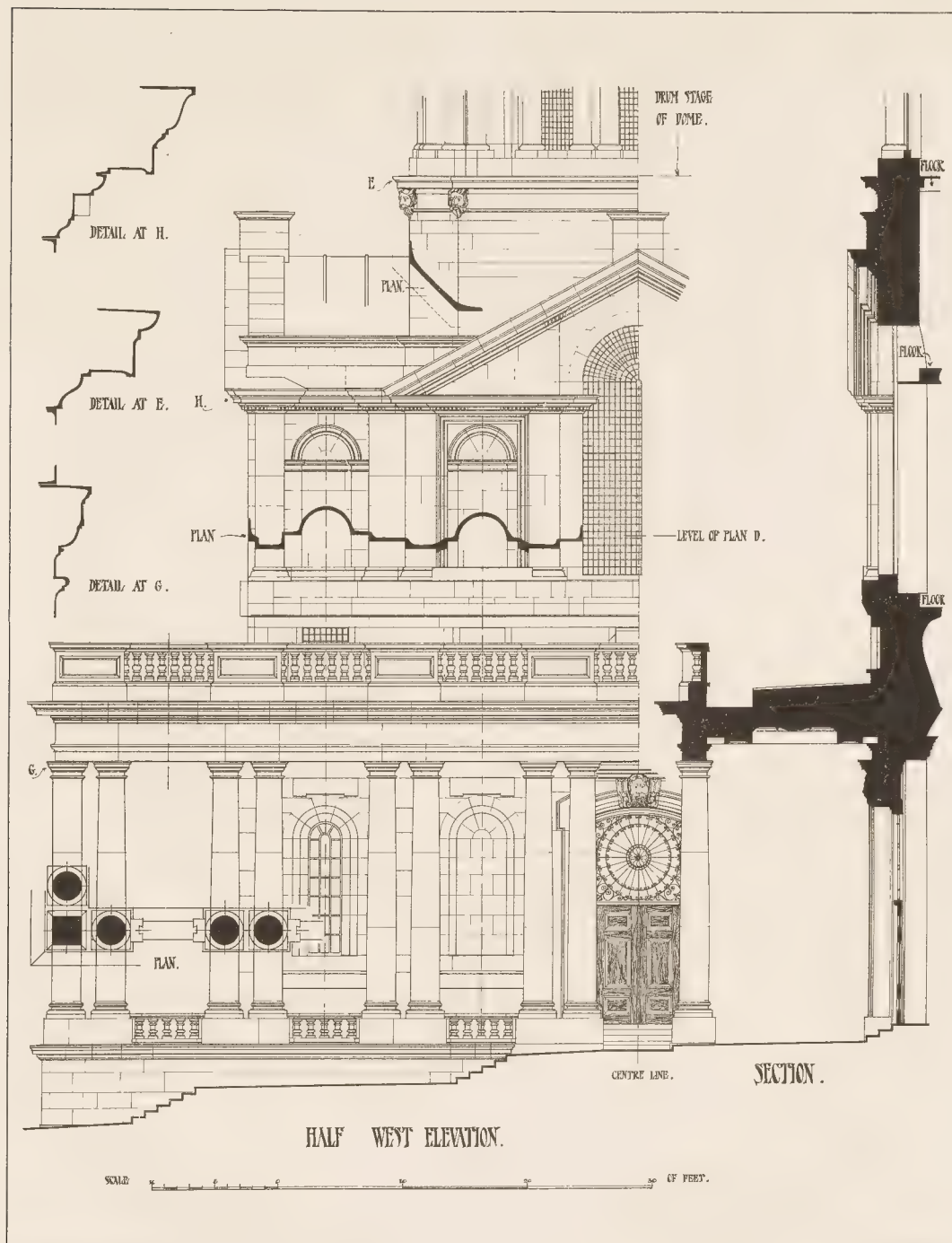




GREENWICH HOSPITAL  
INTERIOR OF THE CHAPEL.

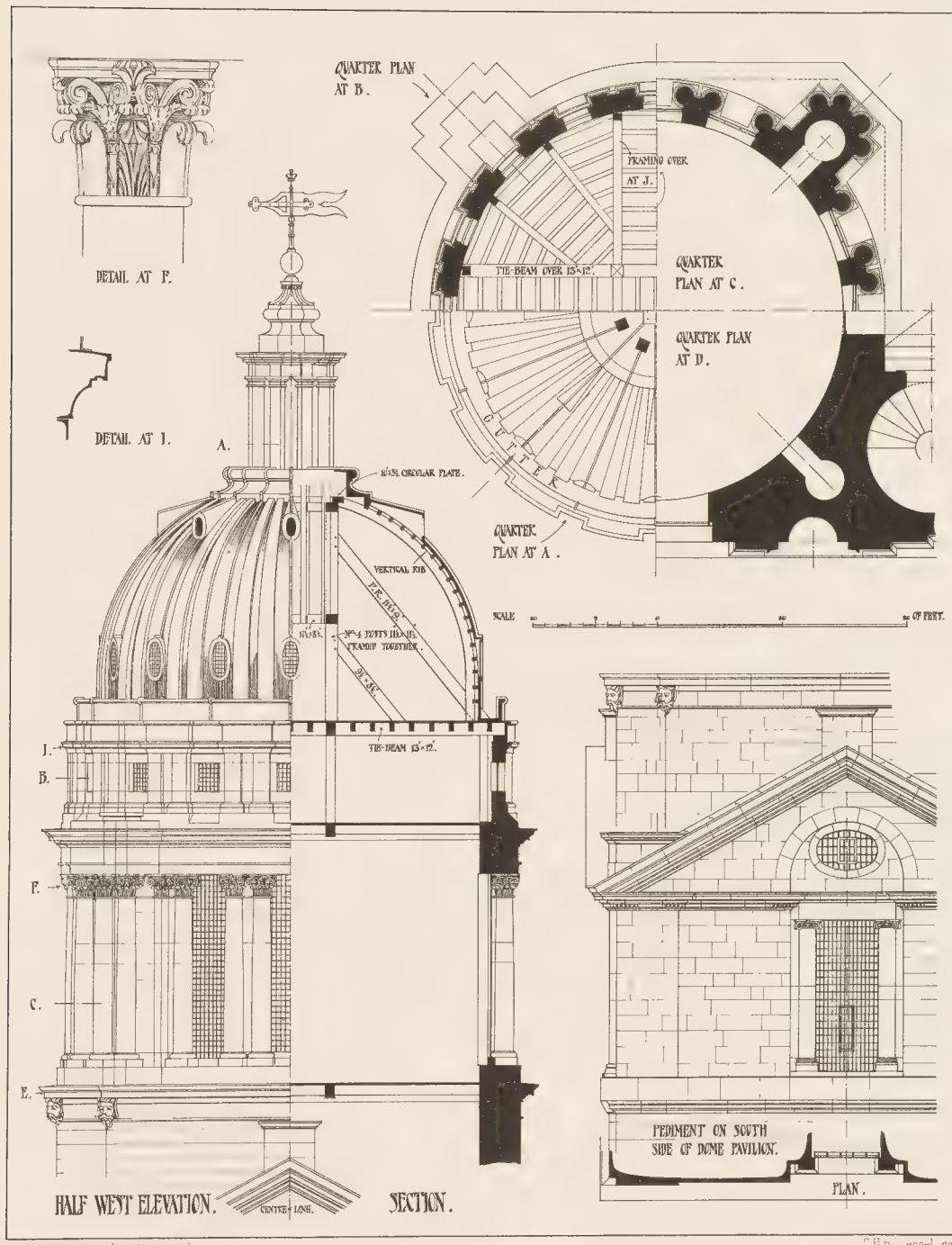






GREENWICH HOSPITAL  
HALF WEST ELEVATION WITH DETAILS





GREENWICH HOSPITAL  
HALF WEST ELEVATION WITH DETAILS







THE QUEEN'S HOUSE, GREENWICH.





SOMERSET HOUSE  
VIEW IN THE COURT YARD.







SOMERSET HOUSE  
WATER GATE.





DESVINCE ROAD S.W.



MAIR LANE E.C.

TWO LONDON DOORWAYS.

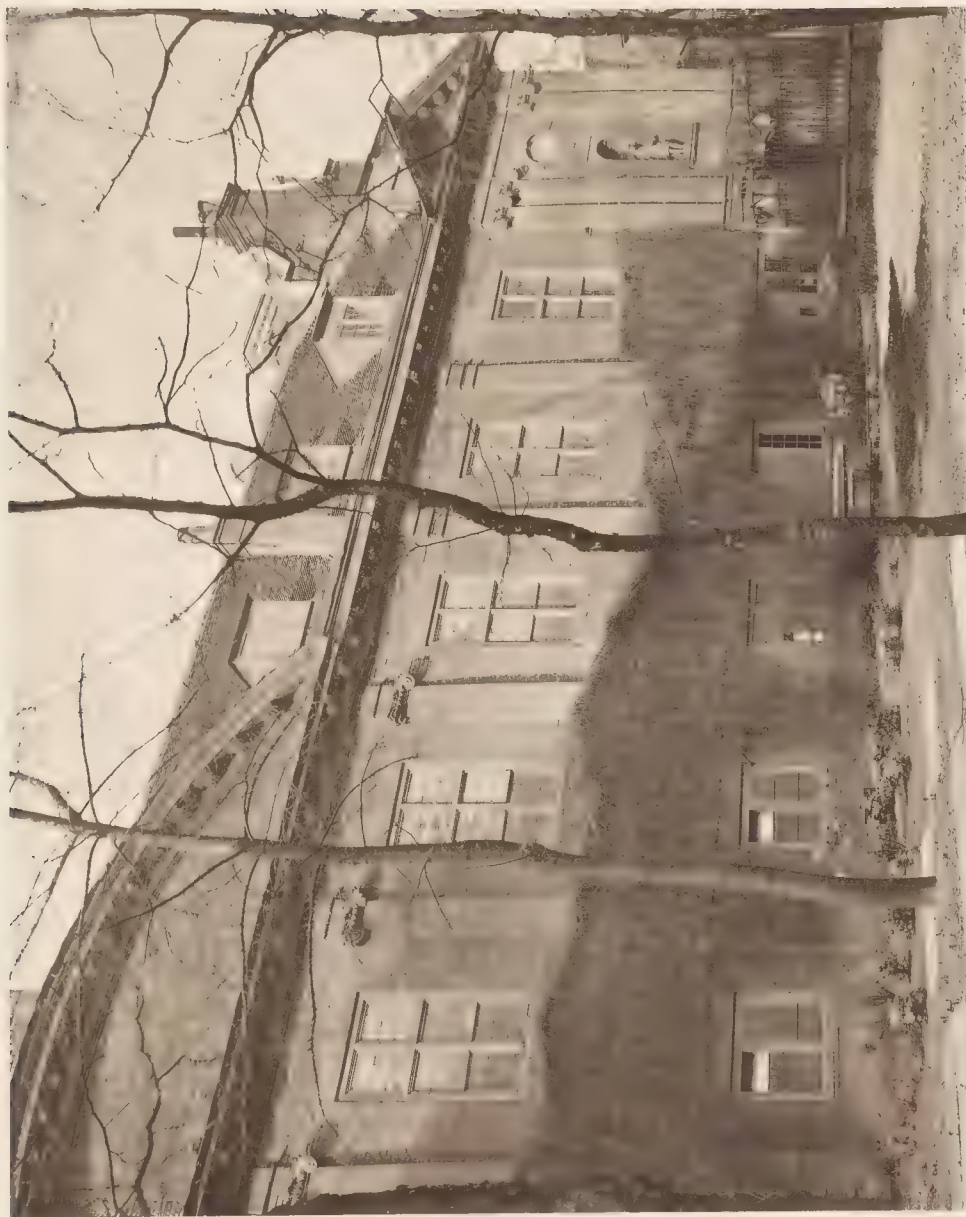






TWO DOORWAYS. LAURENCE POUNTNEY HILL, E. C.

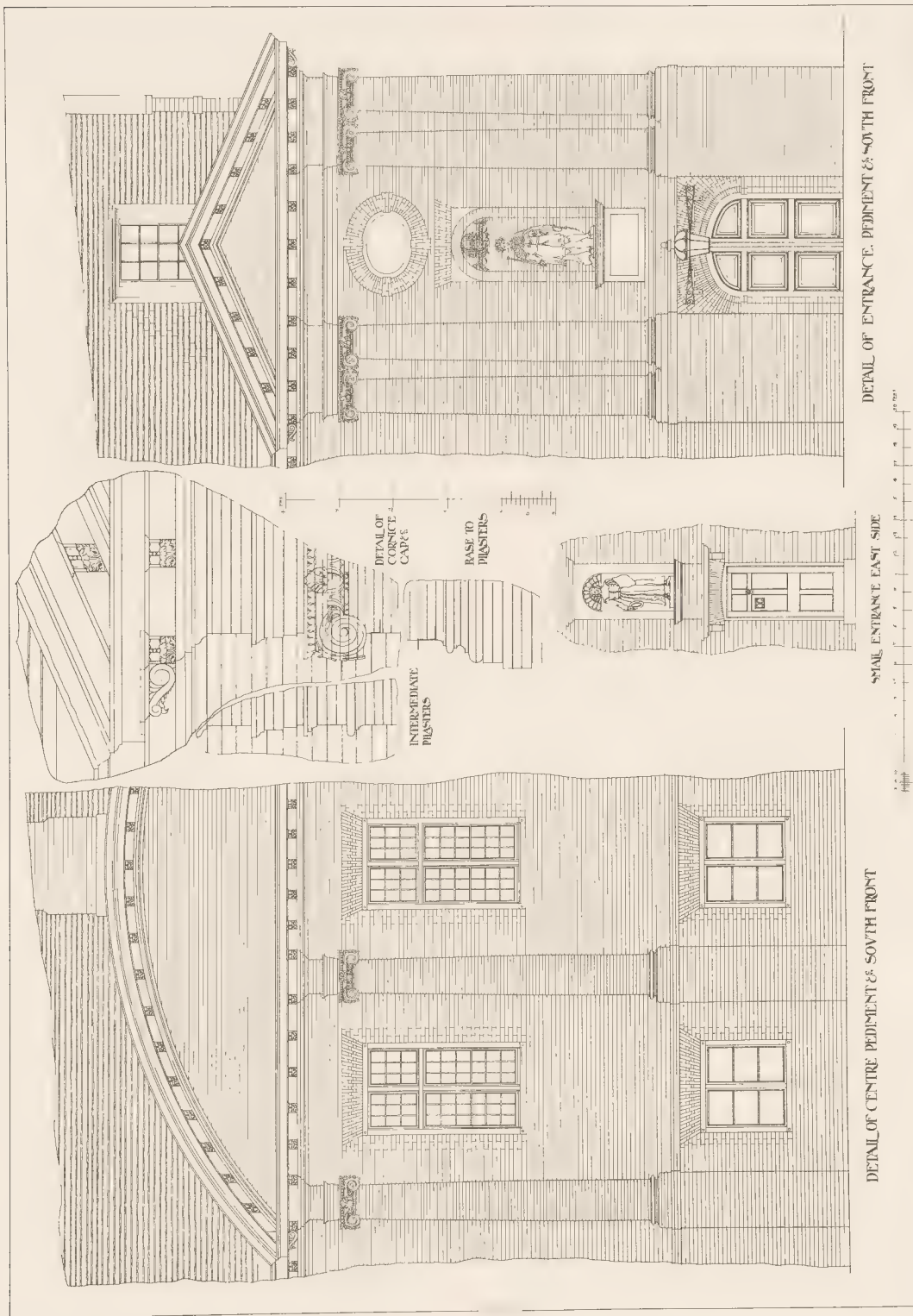




CHRIST'S HOSPITAL  
SOUTH FRONT







F. J. WASS - 66

CHRIST'S HOSPITAL.  
PART ELEVATION.

See also page 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100





NEW RIVER WATER COMPANY'S OFFICES  
THE DRAWING ROOM







THE HALL OF THE BREWER'S COMPANY.





THE HALL OF THE BREWERS COMPANY

WILLIAM L. POORE







THE SKINNERS' HALL  
THE DRAWING ROOM.





THE HOME OFFICE  
FRONT FACING ST. JAMES'S PARK.







THE HORSE GUARDS, WHITEHALL  
THE WEST FRONT.

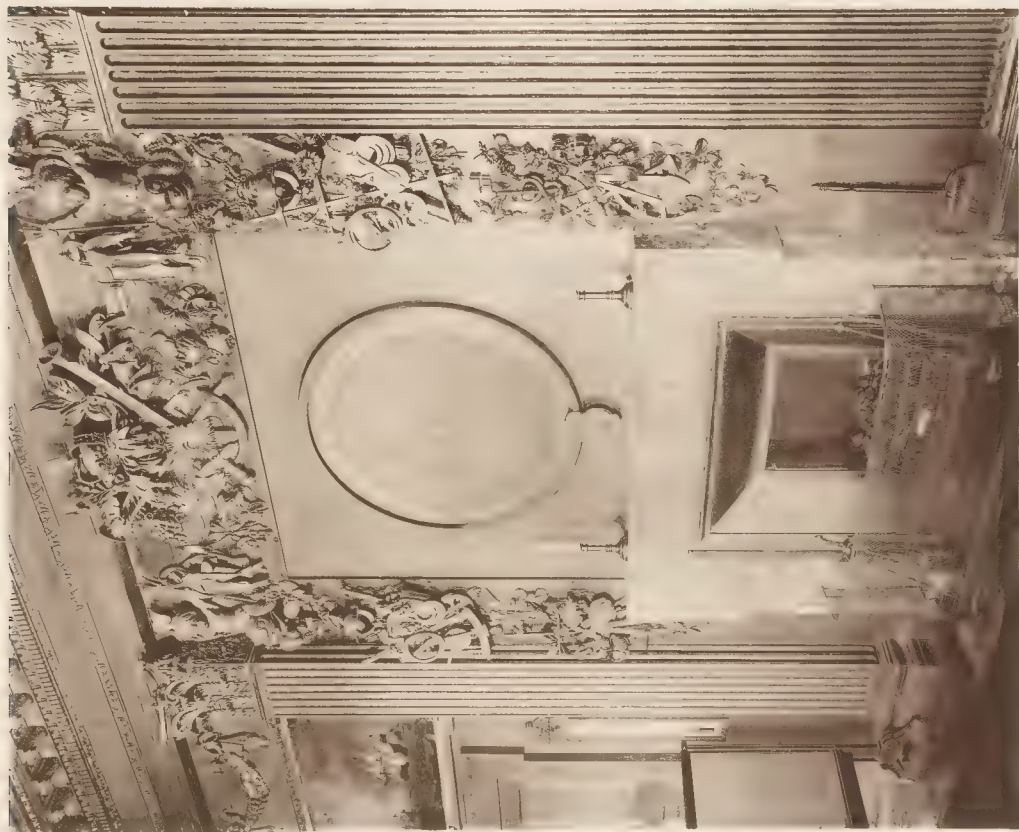




THE BANQUETING HALL, WHITEHALL.







THE ADMIRALTY, WHITEHALL  
BOARD ROOM CHIMNEY PIECE.



A DOOR IN ASHBURNHAM HOUSE,  
WESTMINSTER.

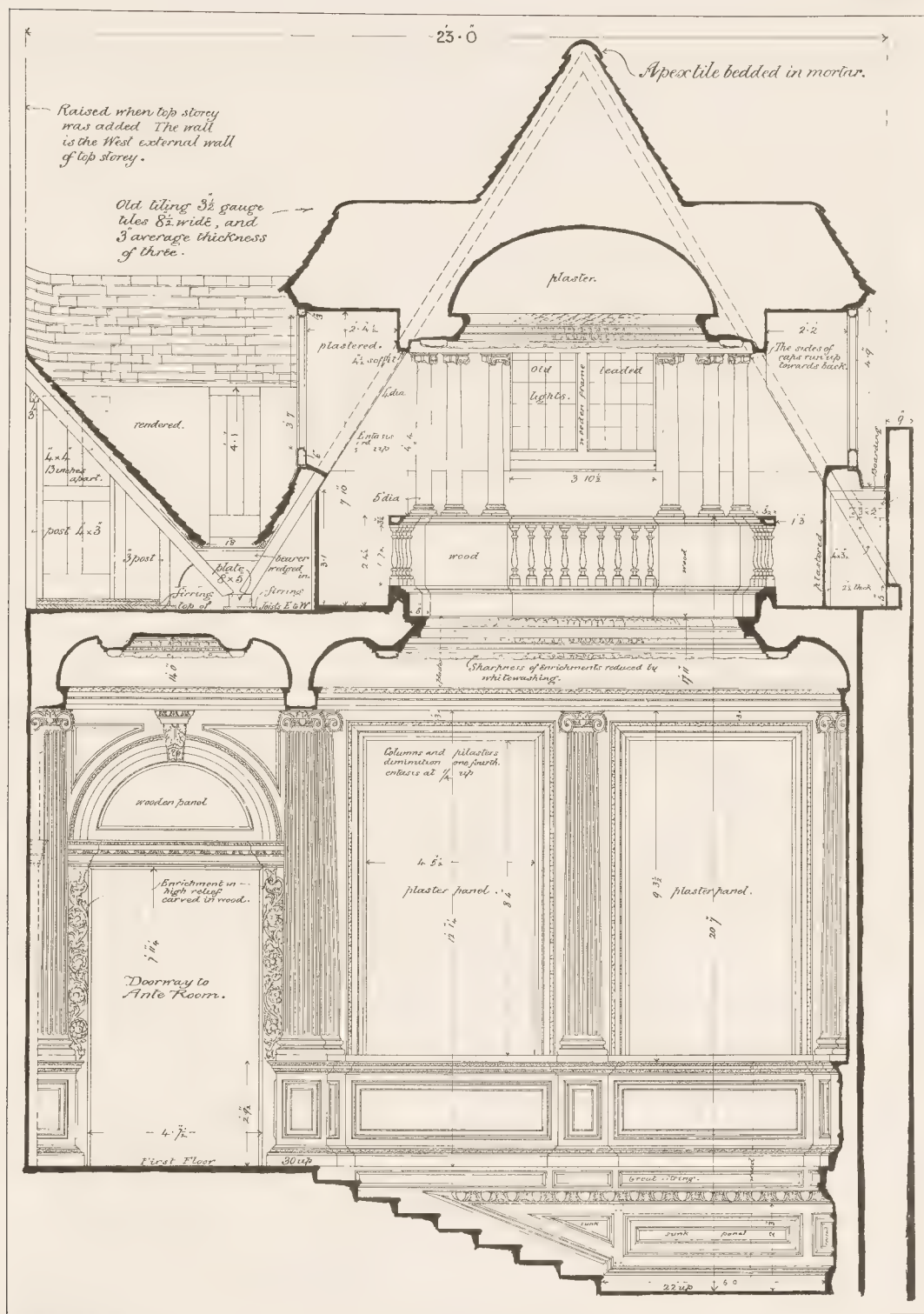




A. H. P. NHAM HOUSE, WESTMINSTER  
THE STAIRCASE







ASHBURNHAM HOUSE, WESTMINSTER  
SECTION OF STAIRCASE





ASHBURNHAM HOUSE, WESTMINSTER  
CUPOLA OVER THE STAIRCASE







EAGLE HOUSE. MITCHAM.





HOUSE AT ELTHAM  
TH







HOUSE AT ELTHAM  
DETAILS OF THE STAIRCASE.

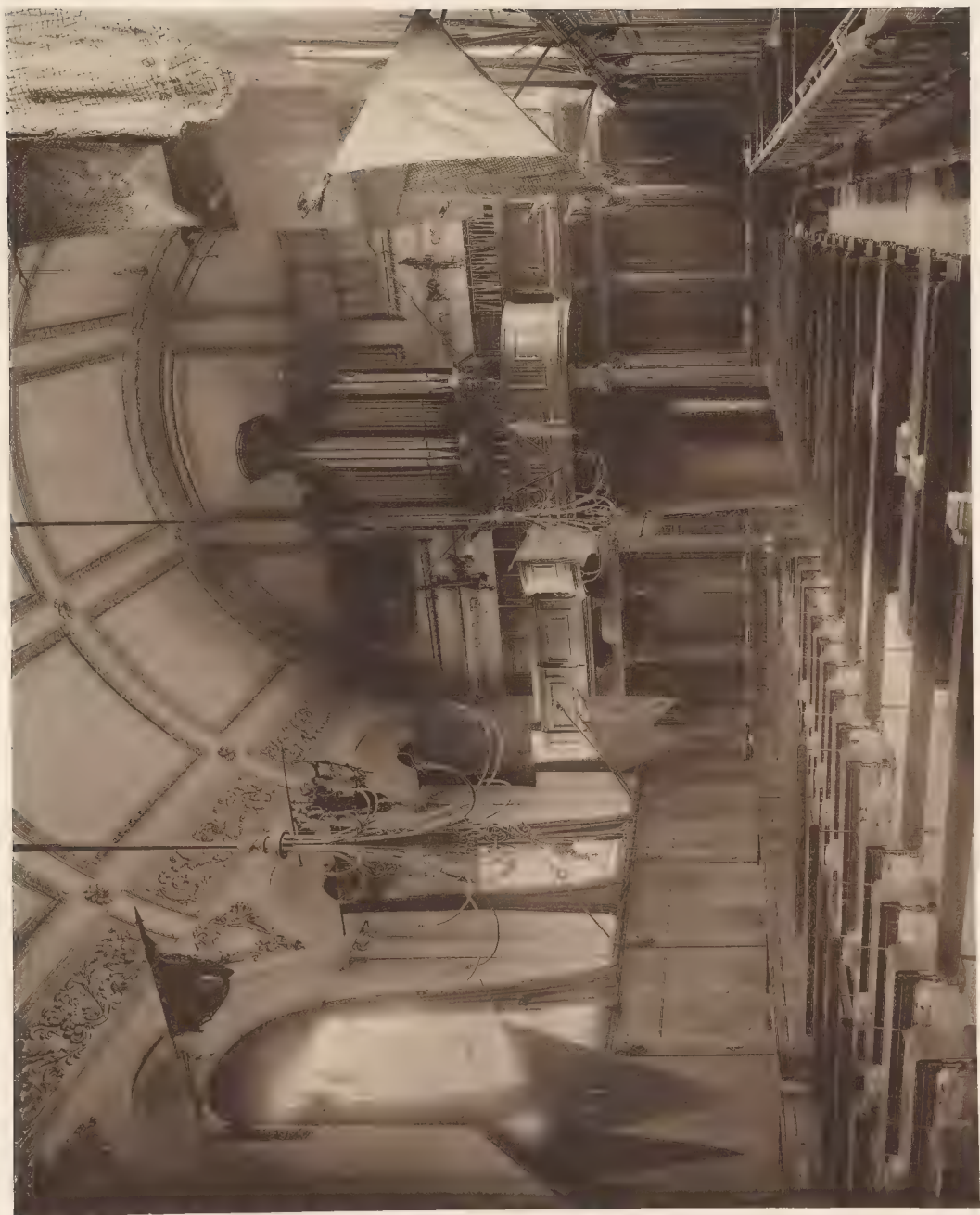




HOUSE AT ELTHAM  
THE DRAWING ROOM







CHELSEA HOSPITAL  
INTERIOR OF THE CHAPEL

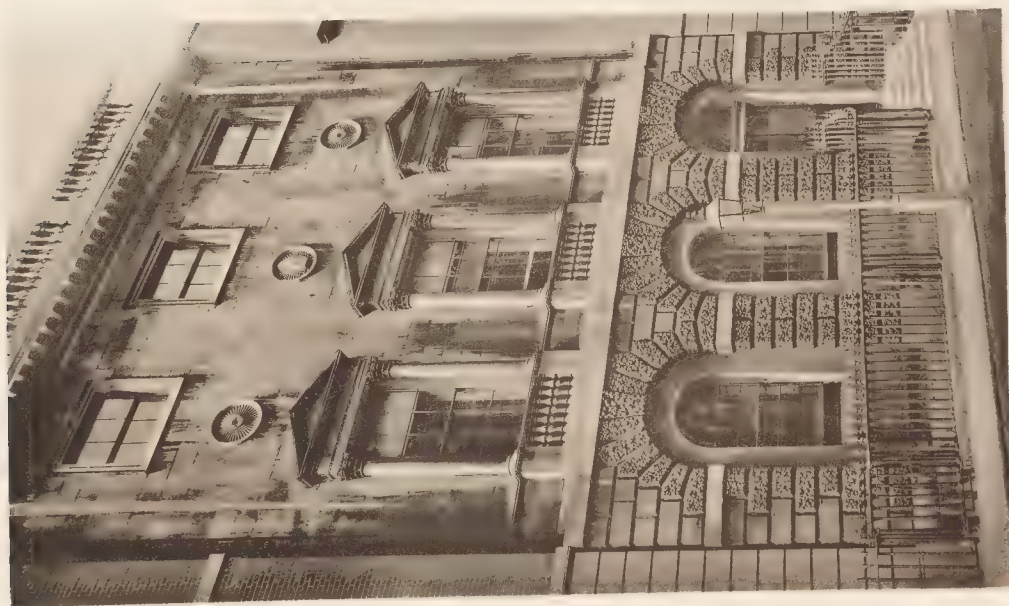




HOUSES IN CAVENDISH SQUARE. W.

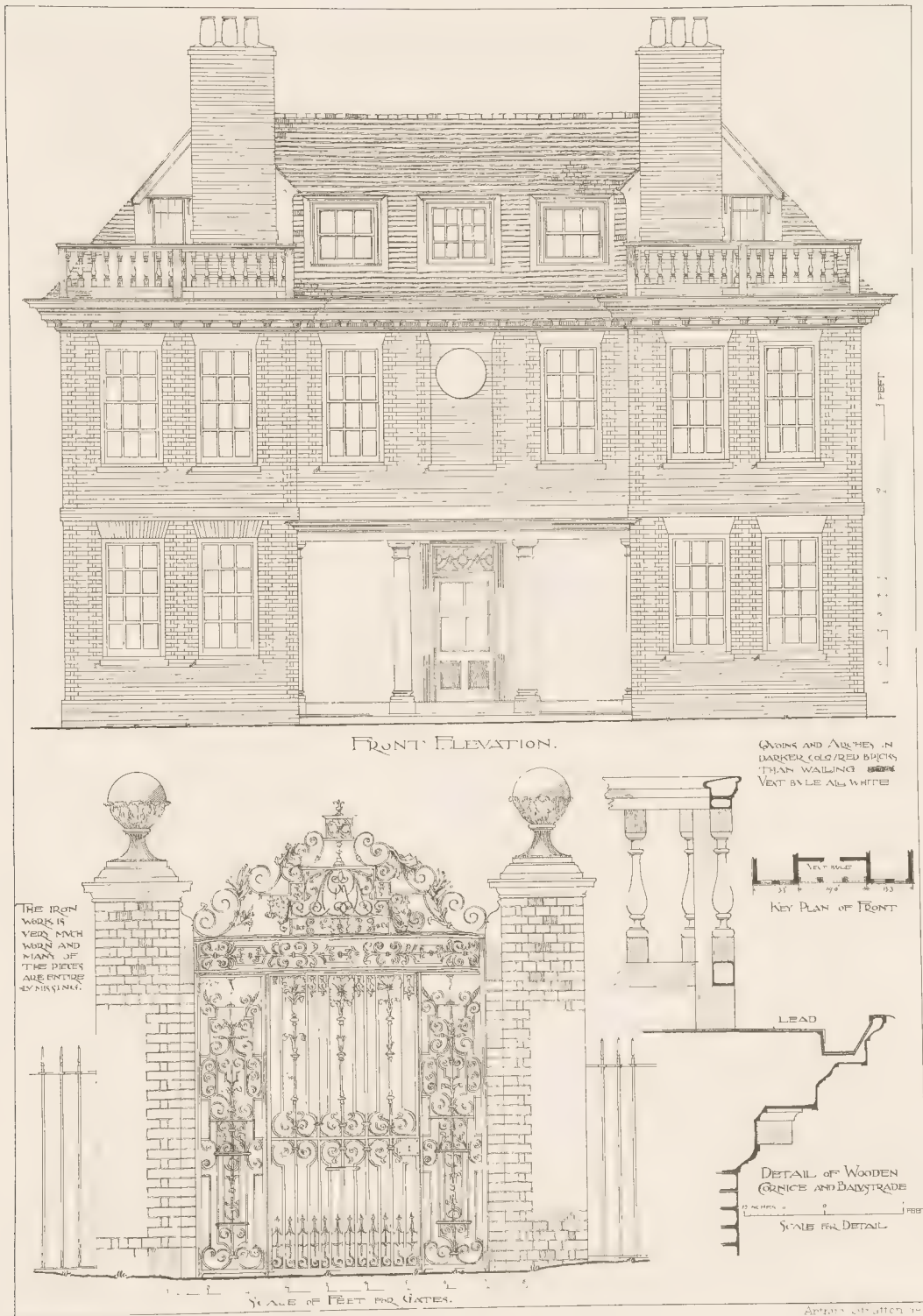




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COUNCILORS - SOUTH AIDLEY STREET W

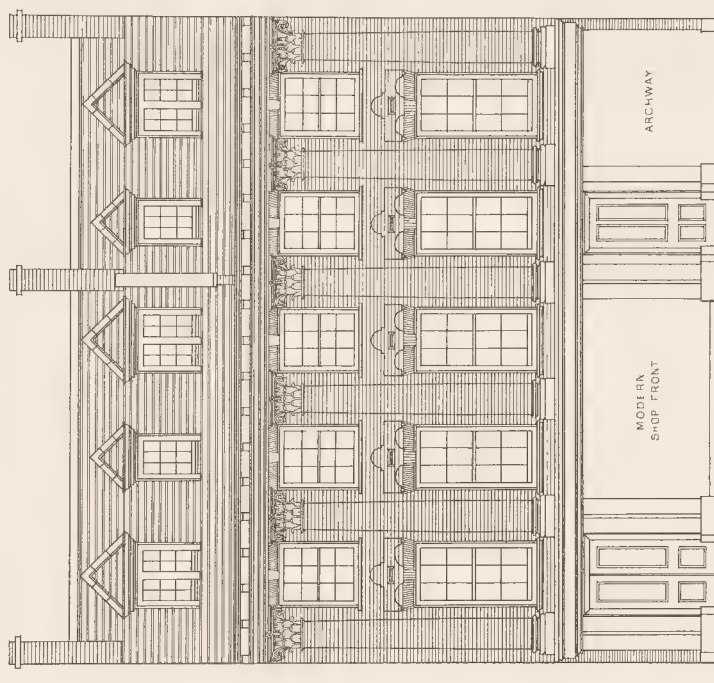




FENTON HOUSE, HAMPSTEAD.  
ELEVATION OF FRONT AND GATES IN GROUNDS.







ELEVATION

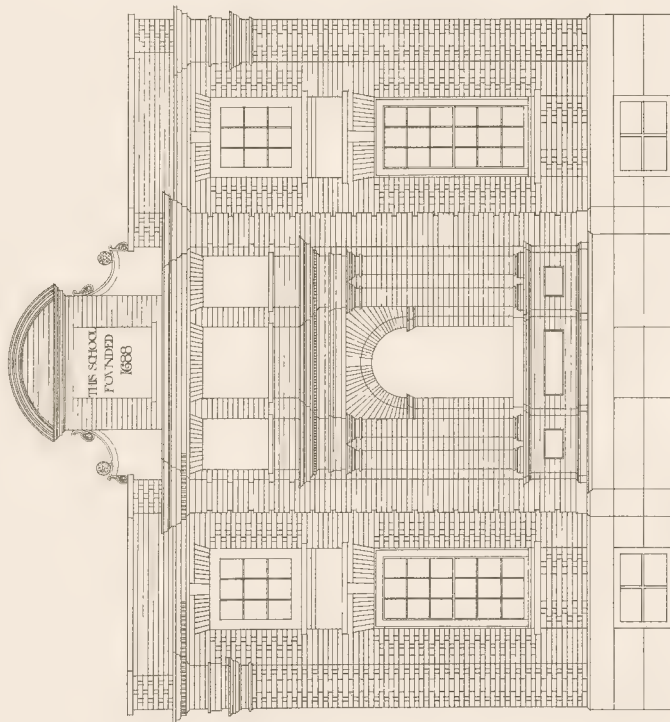


PLAN THIRD FLOORS

SCALE OF 0 10 20 FEET

JAMES C. COOK

HOUSES IN GREAT QUEEN STREET, LINCOLN'S INN.



PLAN ELEVATION.



PLAN

SCALE OF 0 10 20 FEET

JAMES C. COOK

THE BLUECOAT SCHOOL, WESTMINSTER.





DEAF AND DUMB ASYLUM. CLAPTON N. Y.

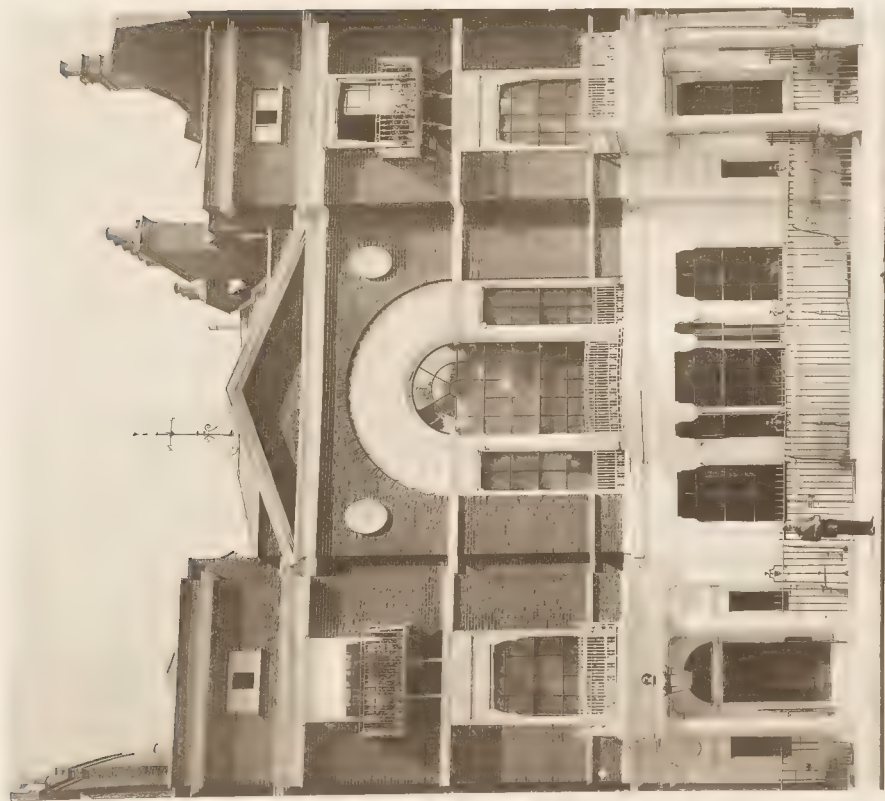






ALCOVE AND BANQUETING HALL, KENSINGTON GARDENS.





BOODLES CLUB, ST. JAMES' STREET, S.W.



THE ENTRANCE, KENSINGTON  
PALACE.







MORDEN COLLEGE, BLACKHEATH KENT.

ENTRANCE AND PORTION OF COURT.







HOUSE ON THE PARADE, ARUNDEL, SUSSEX.



PENDELL HOUSE BLETCHINGLEY, SURREY







TEMPLE OF AEOLUS, KEW GARDENS.





Kew Palace  
THE SOUTH FRONT







EARL OF BURLINGTON'S VILLA AT CHISWICK.

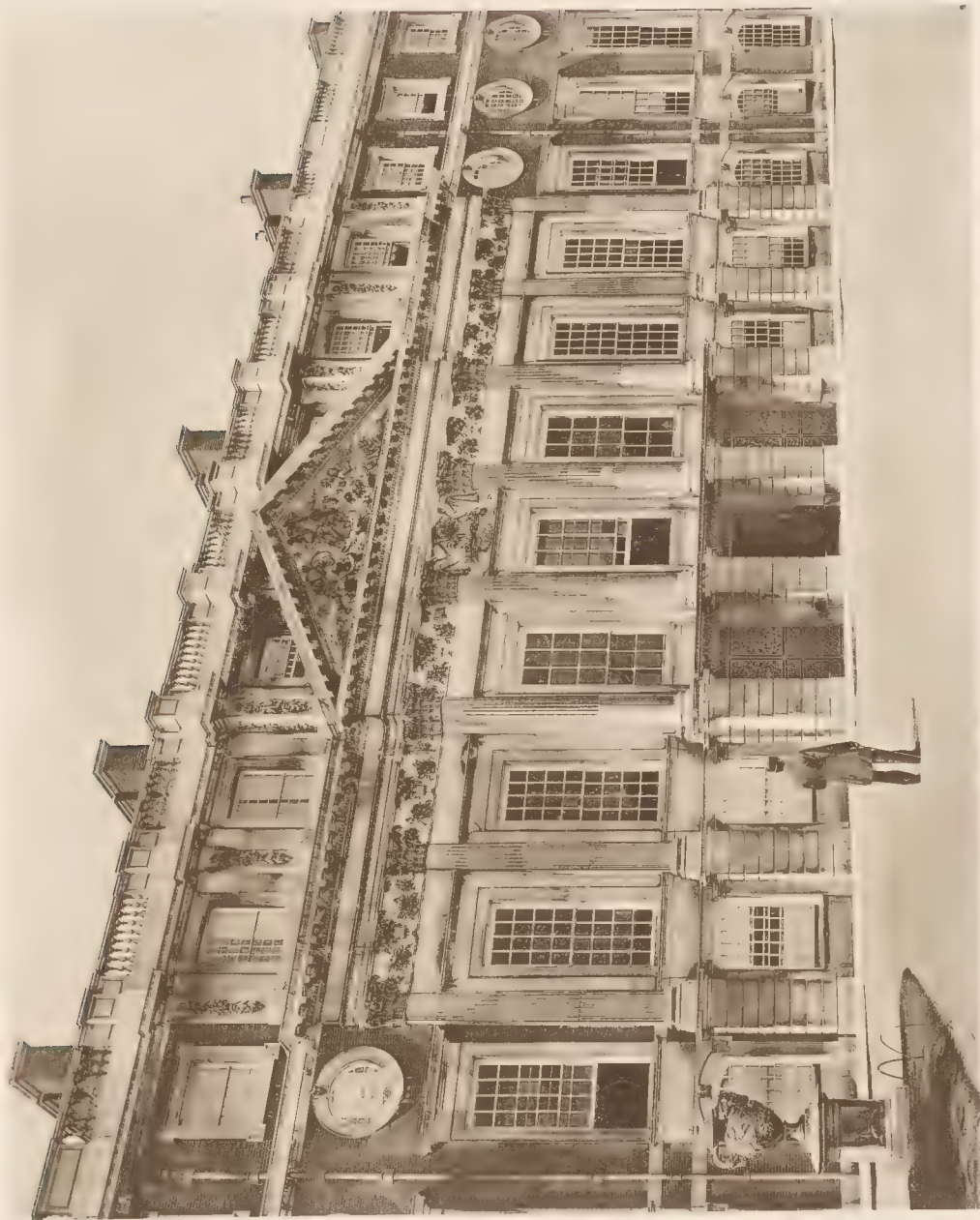




HAM HOUSE, PETERSHAM  
THE ENTRANCE FRONT







HAMPTON COURT PALACE  
THE EAST FRONT.

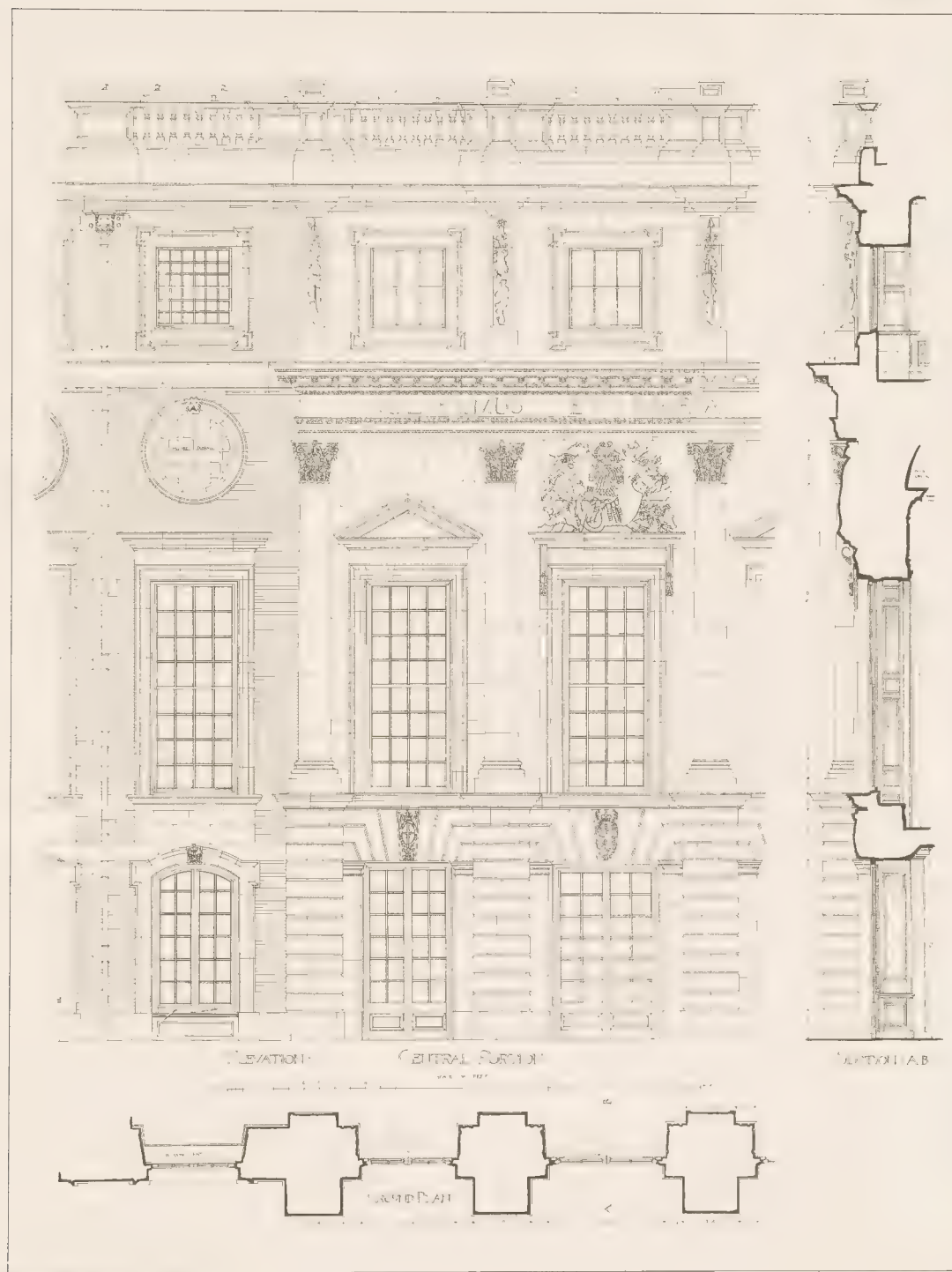




HAMPTON COURT PALACE  
THE RIVER FRONT







HAMPTON COURT PALACE.  
CENTRAL PORTION OF THE RIVER FRONT





HAMPTON COURT PALACE  
THE FOUNTAIN COURT.

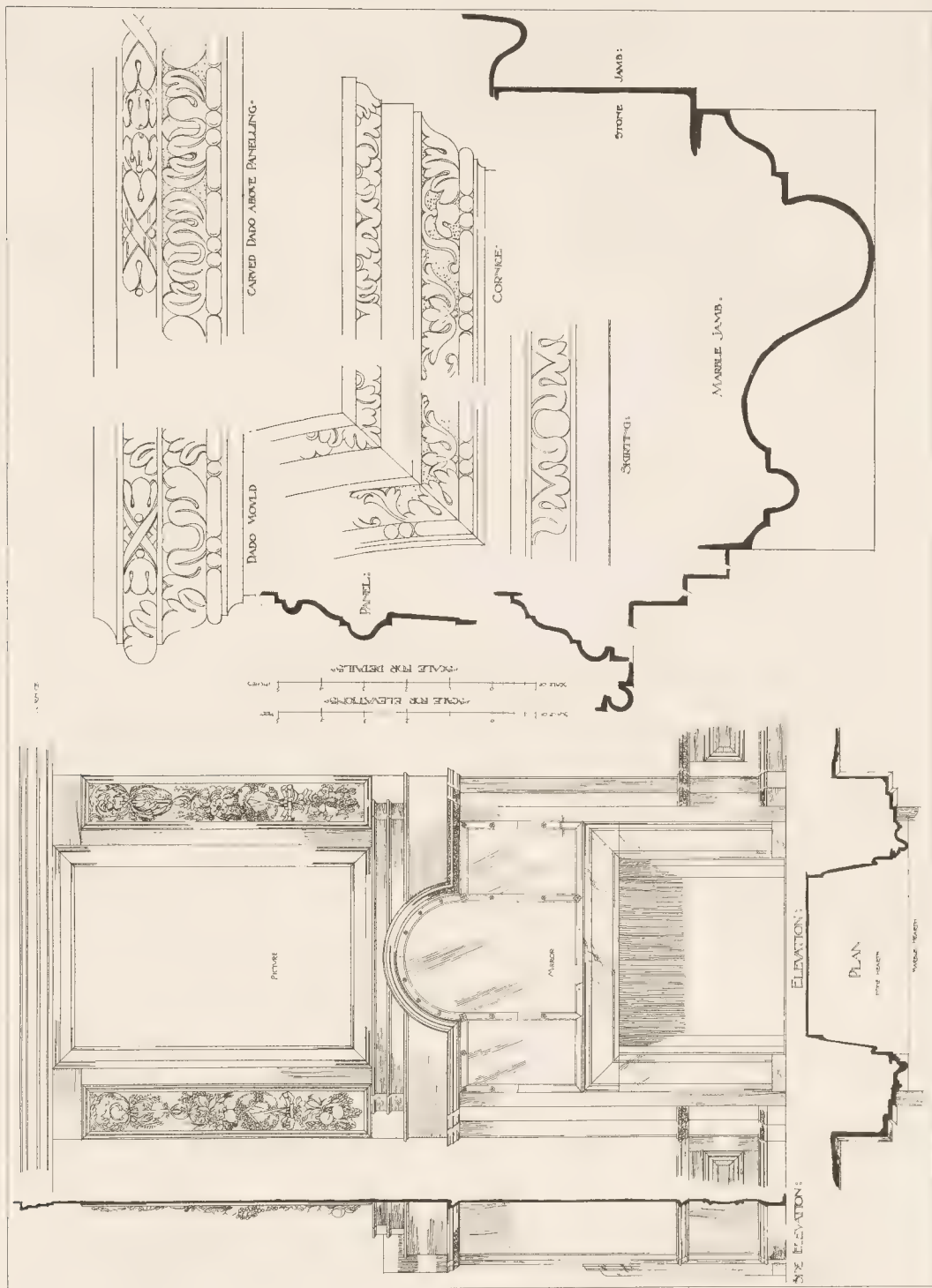






HAMPTON COURT PALACE  
COLONNADE TO KING'S ENTRANCE





HAMPTON COURT PALACE.  
FIREPLACE IN KING WILLIAM III'S BED CHAMBER.

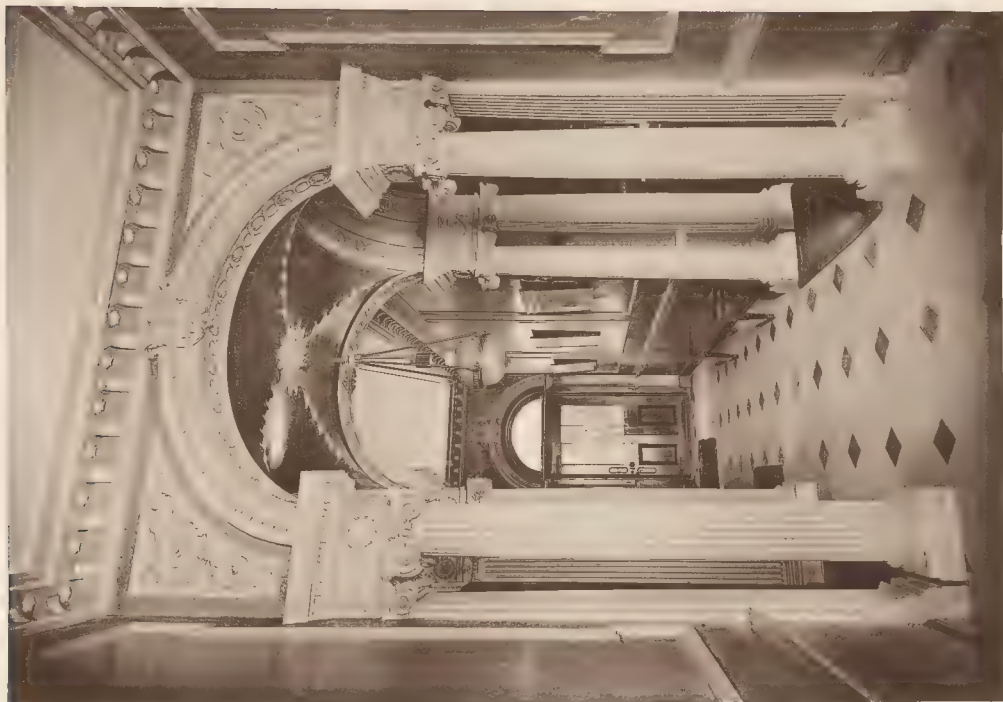






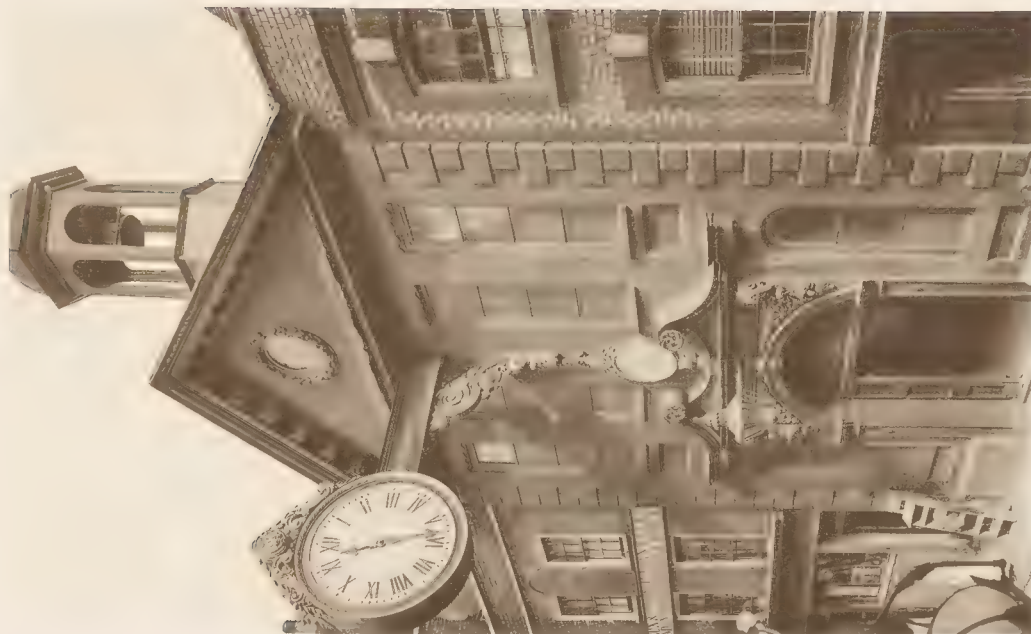
A CHIMNEY PIECE

A HOUSE AT EPSOM



THE COLONADE





THE CORN EXCHANGE.

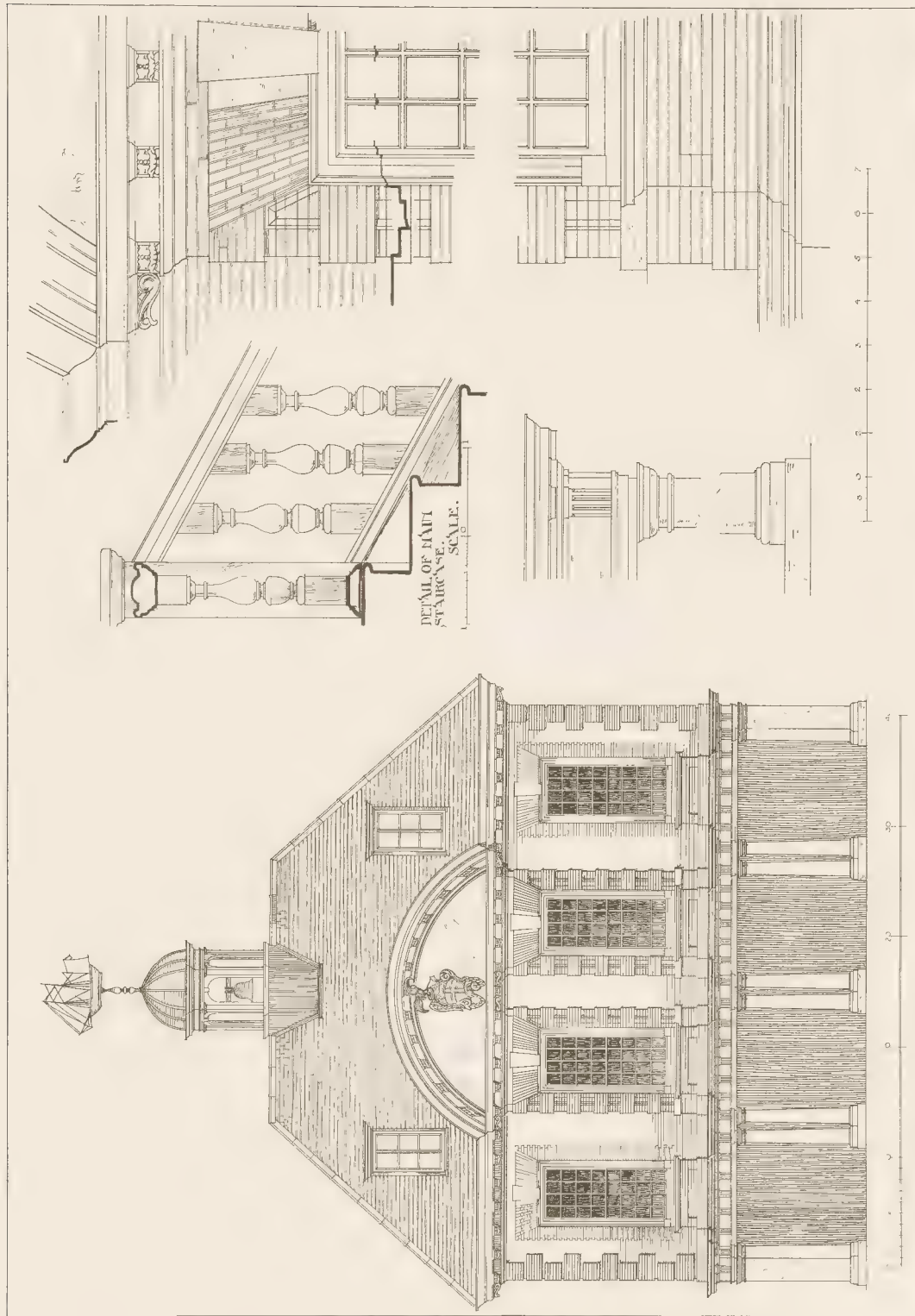


THE GUILDHALL.

ROCHESTER







THE GUILDHALL, ROCHESTER  
ELEVATION AND DETAILS





1100 MURRIDGE PLACE  
THE "LIVING ROOM"

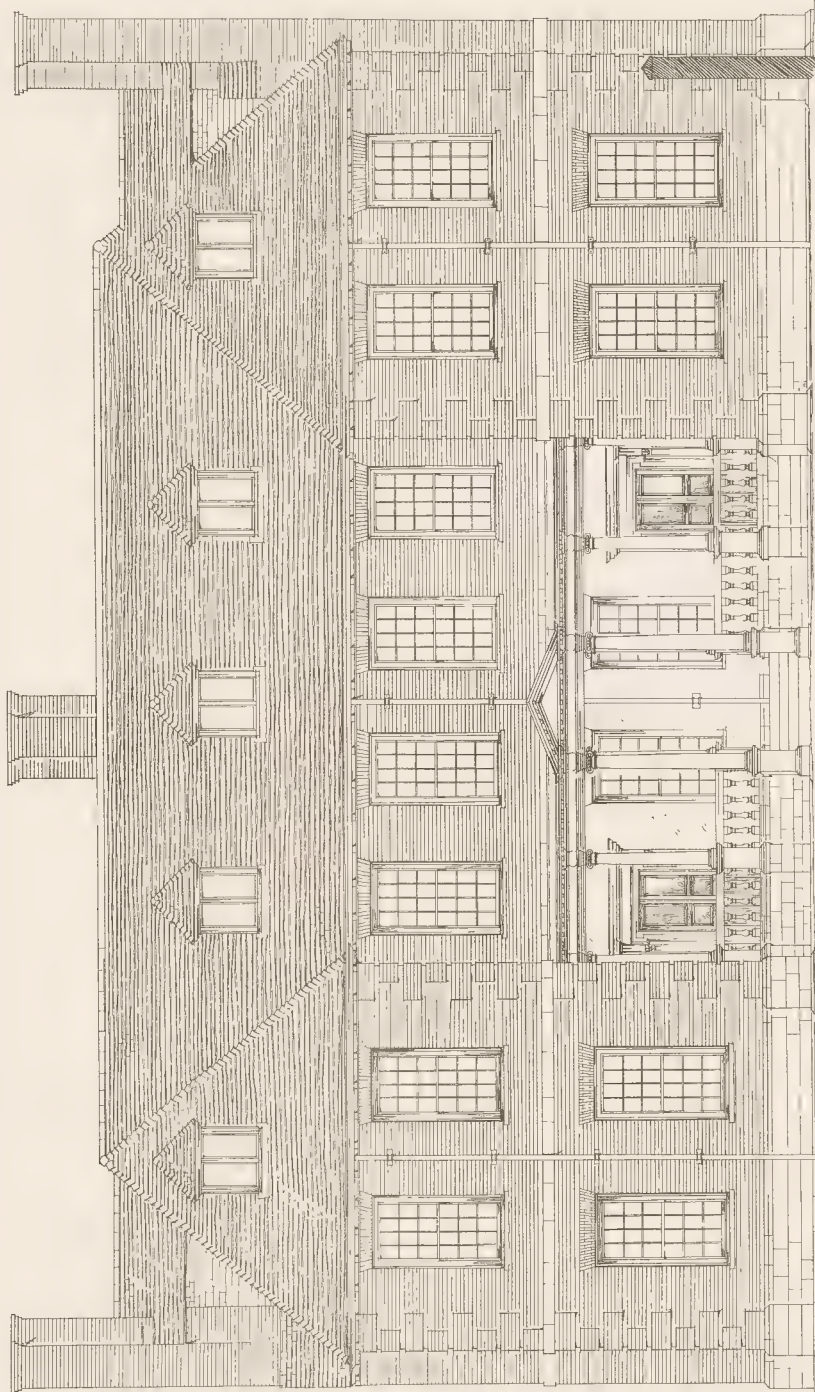






GROOMBRIDGE PLACE, SUSSEX  
THE WEST FRONT



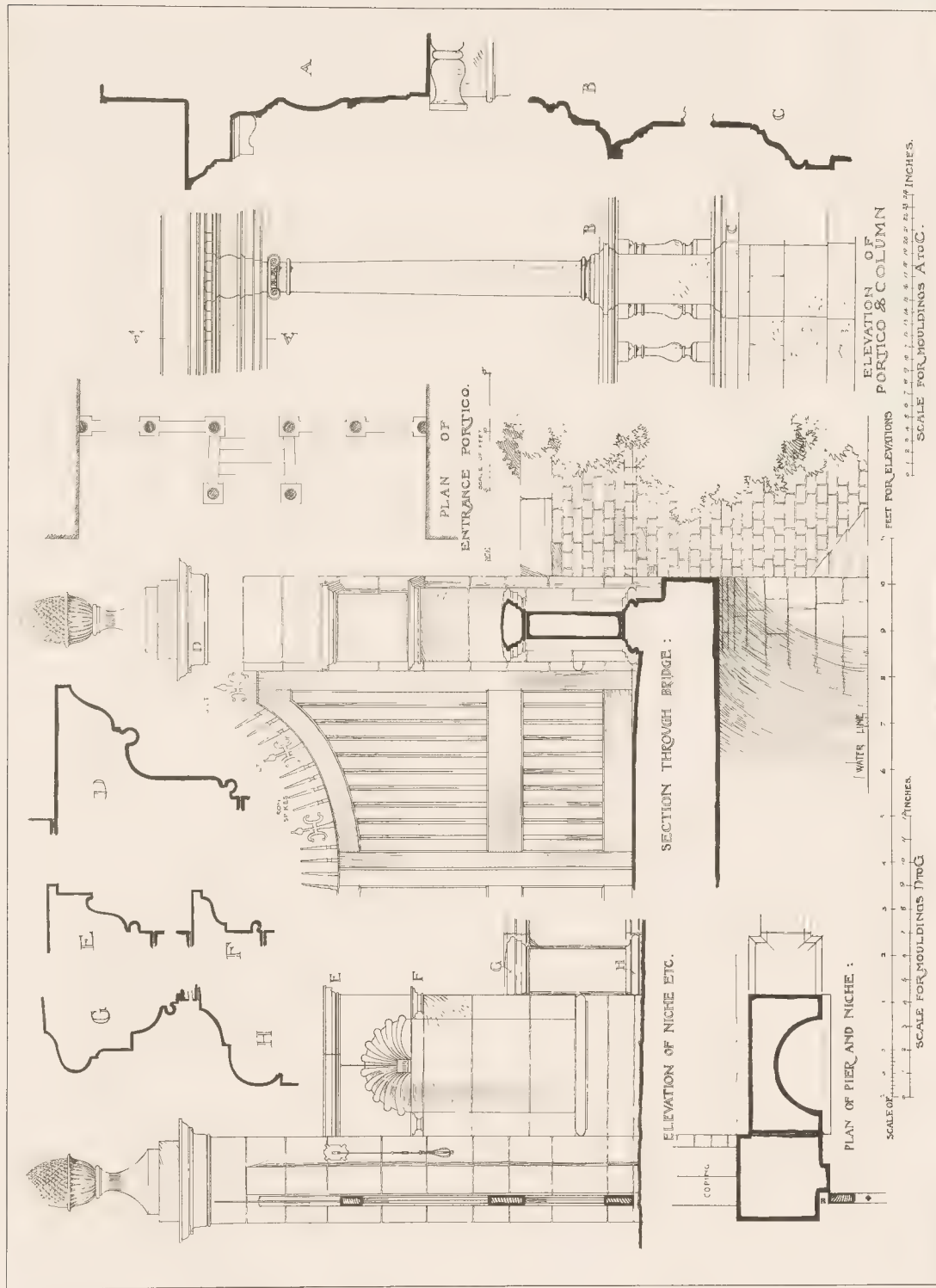


SCALE OF FEET 0 5 10 20 30 40

GROOMBRIDGE PLACE,  
ELEVATION.







GROOMBRIDGE PLACE.  
DETAILS OF ENTRANCE GATES AND PORTICO, ETC.





A. BLUE COAT SCHOOL, HERTFORD.

B. SHOP AT LEWES.







SWAN HOUSE, CHICHESTER.

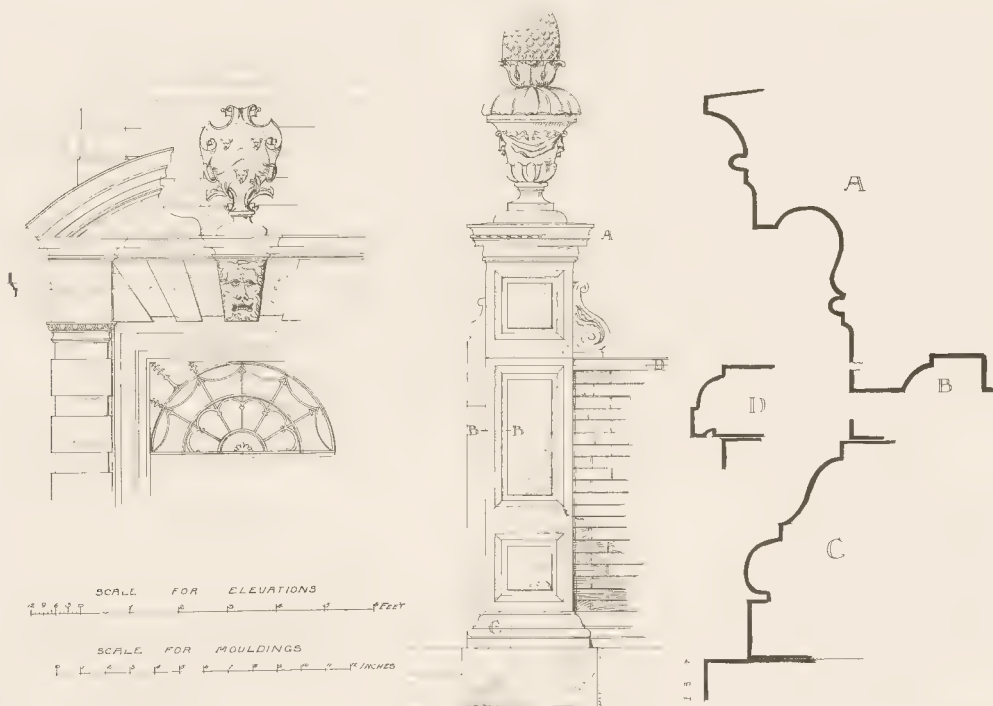
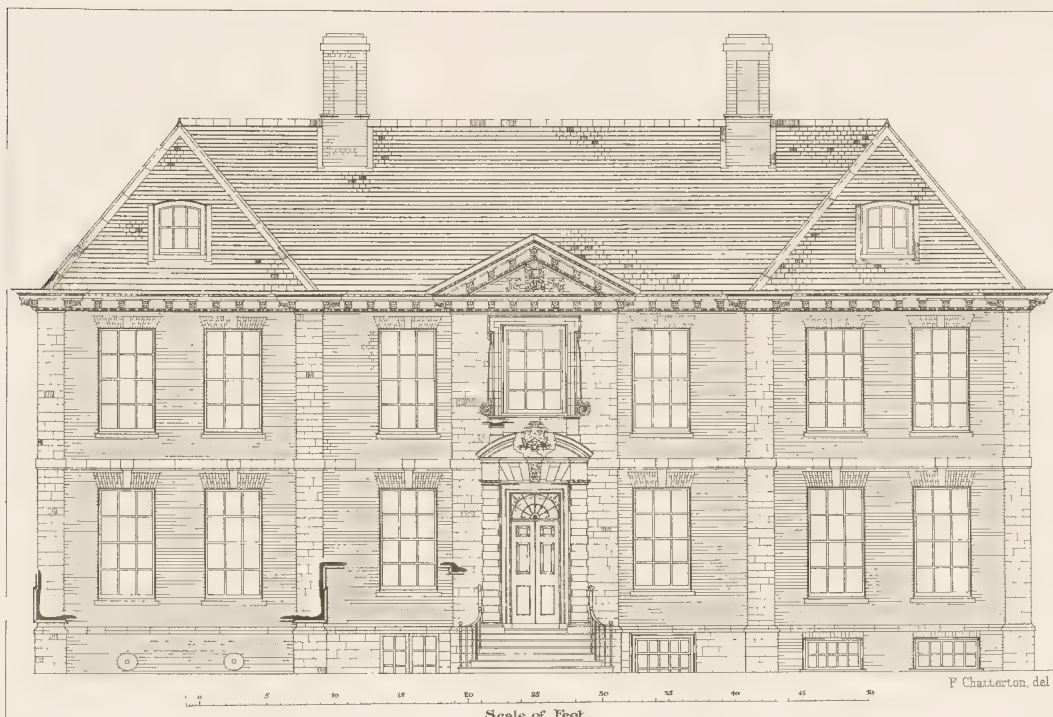




HOUSE IN WEST STREET, CHICHESTER.

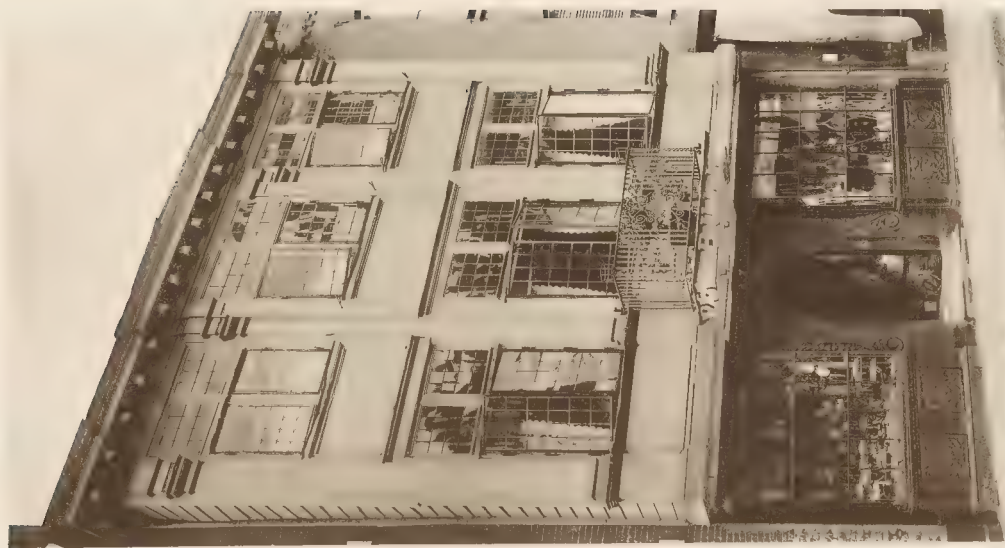






HOUSE IN WEST STREET. CHICHESTER  
ELEVATION AND DETAILS





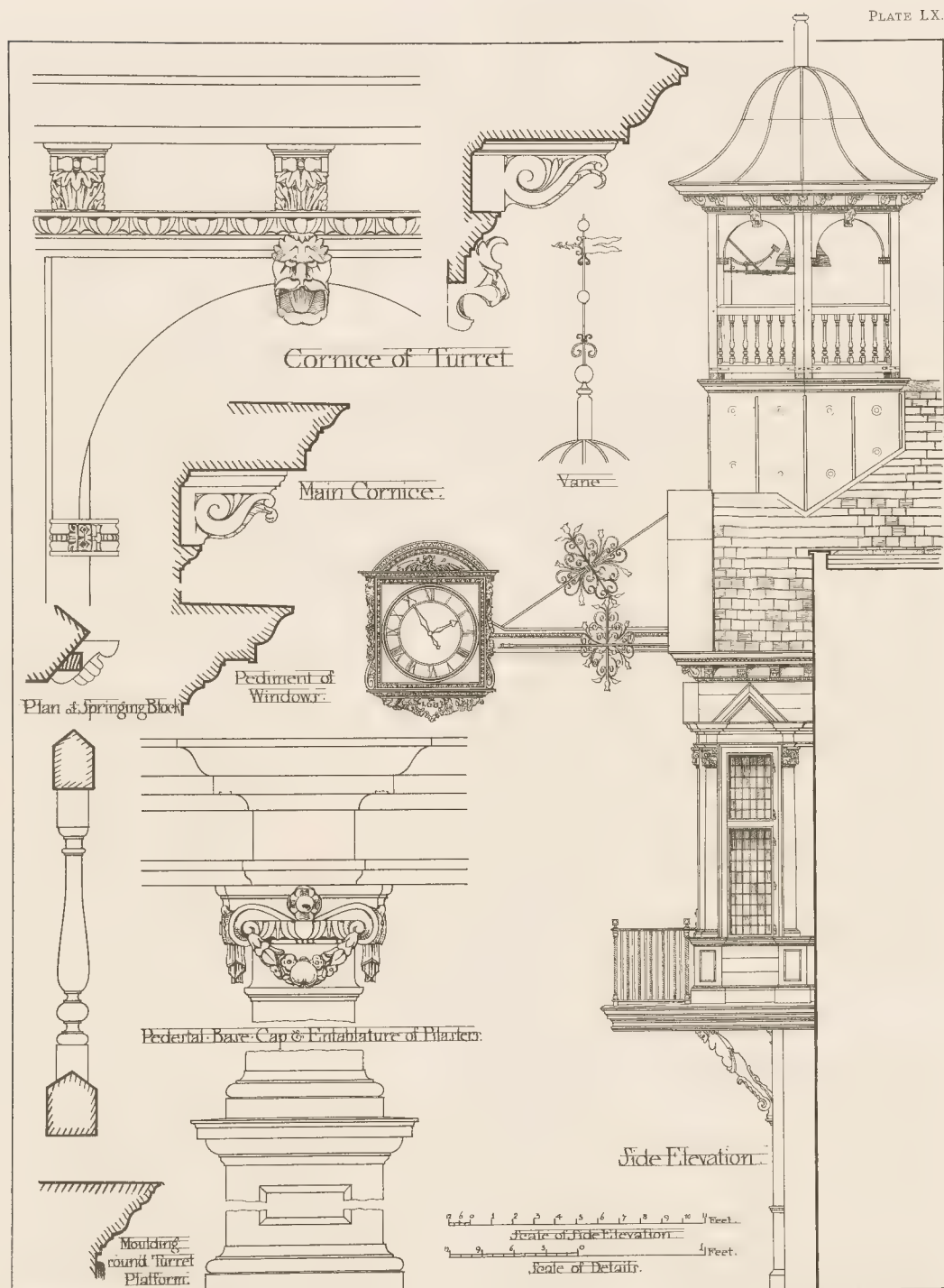
HOUSE IN HIGH STREET, GUILDFORD.



THE TOWN HALL, GUILDFORD.







THE TOWN HALL, GUILDFORD  
DETAILS.





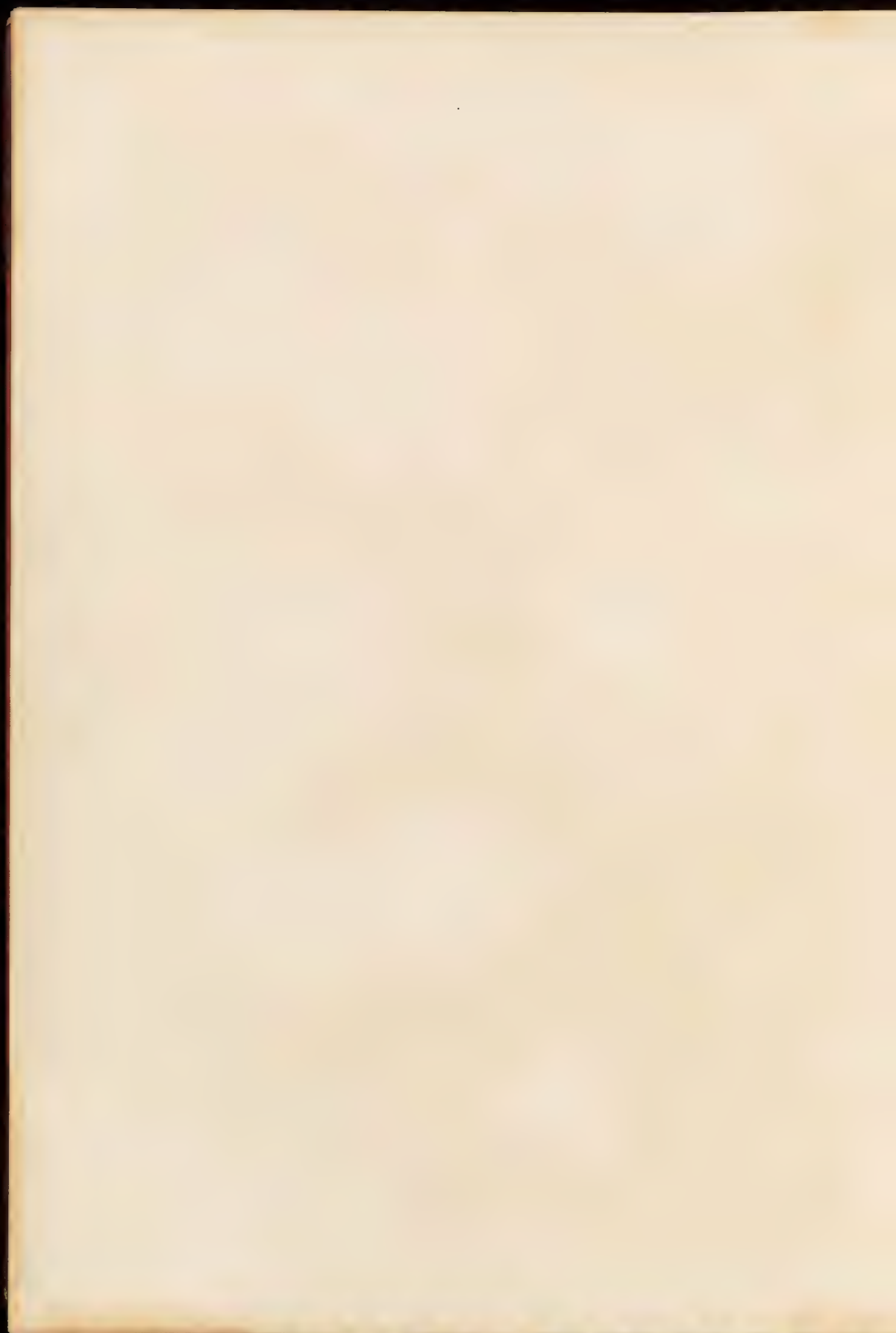
HOUSE IN HIGH STREET, LONDON. FORD  
CHURCH.







FARNHAM CASTLE, SURREY





FARNHAM CASTLE, KENT  
THE STAIRCASE LANDING







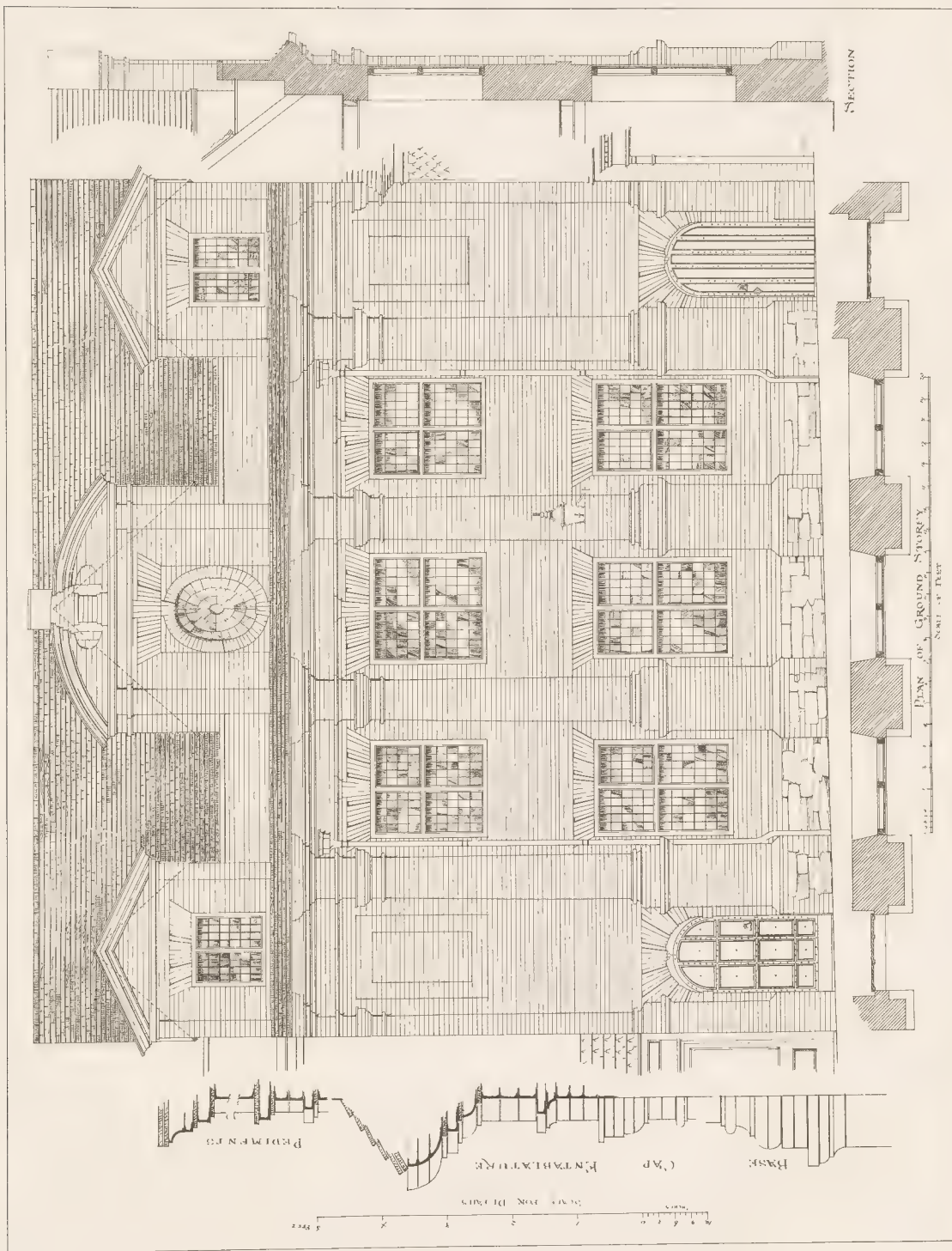




HOUSE AT FARNHAM, SURREY.

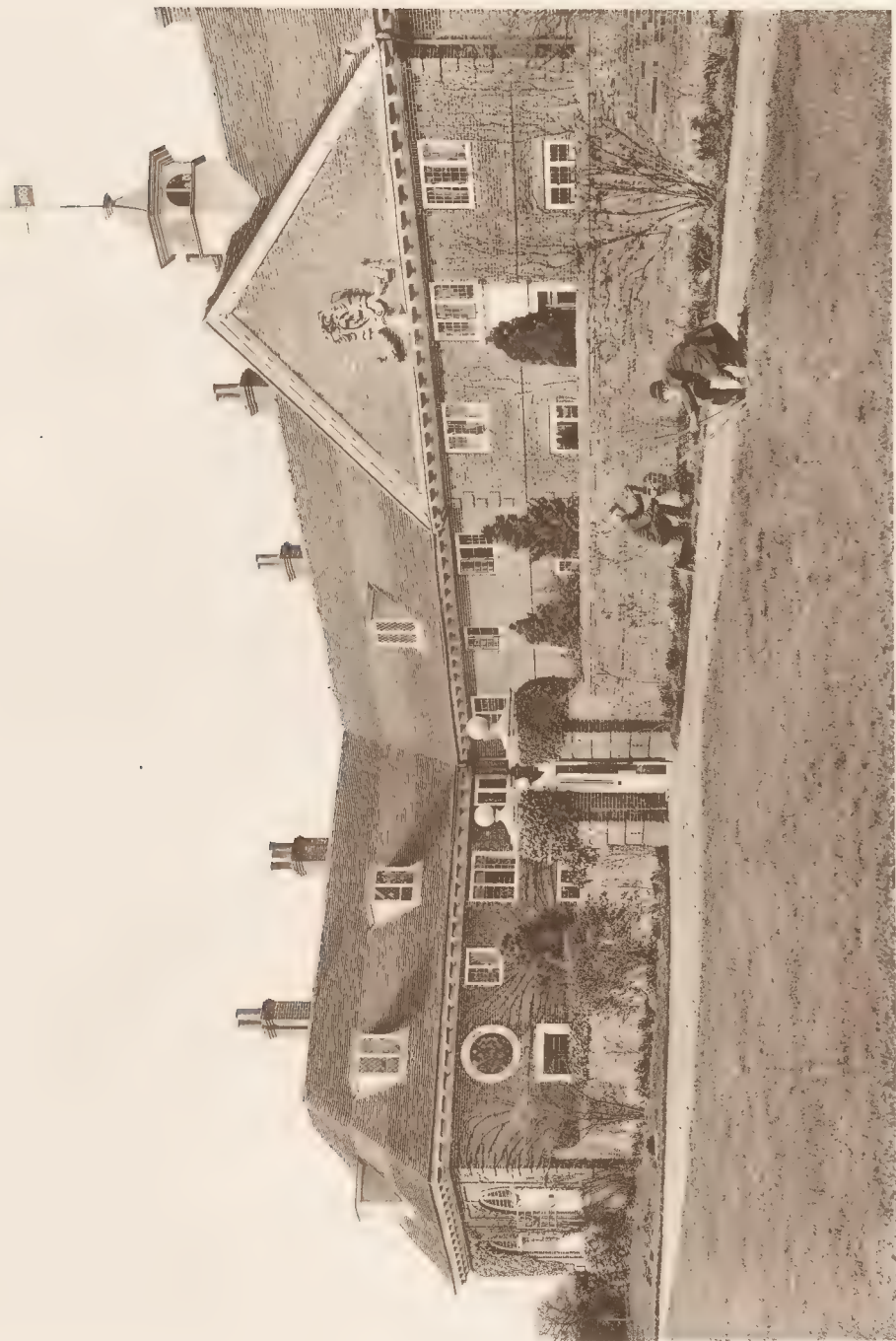






THE GRAMMAR SCHOOL, RYE, SUSSEX.

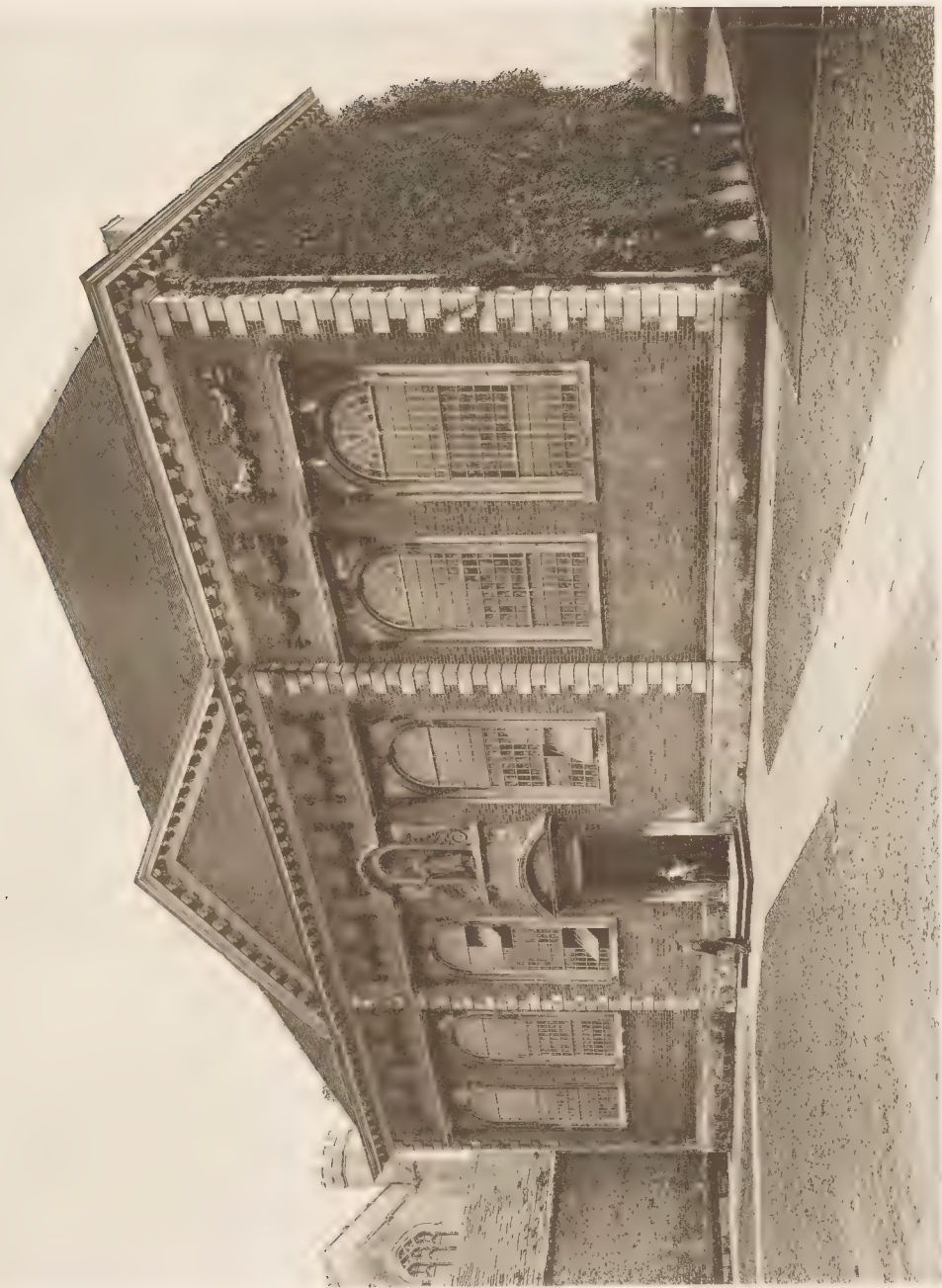




THE LUCAS ASYLUM, WOKINGHAM.

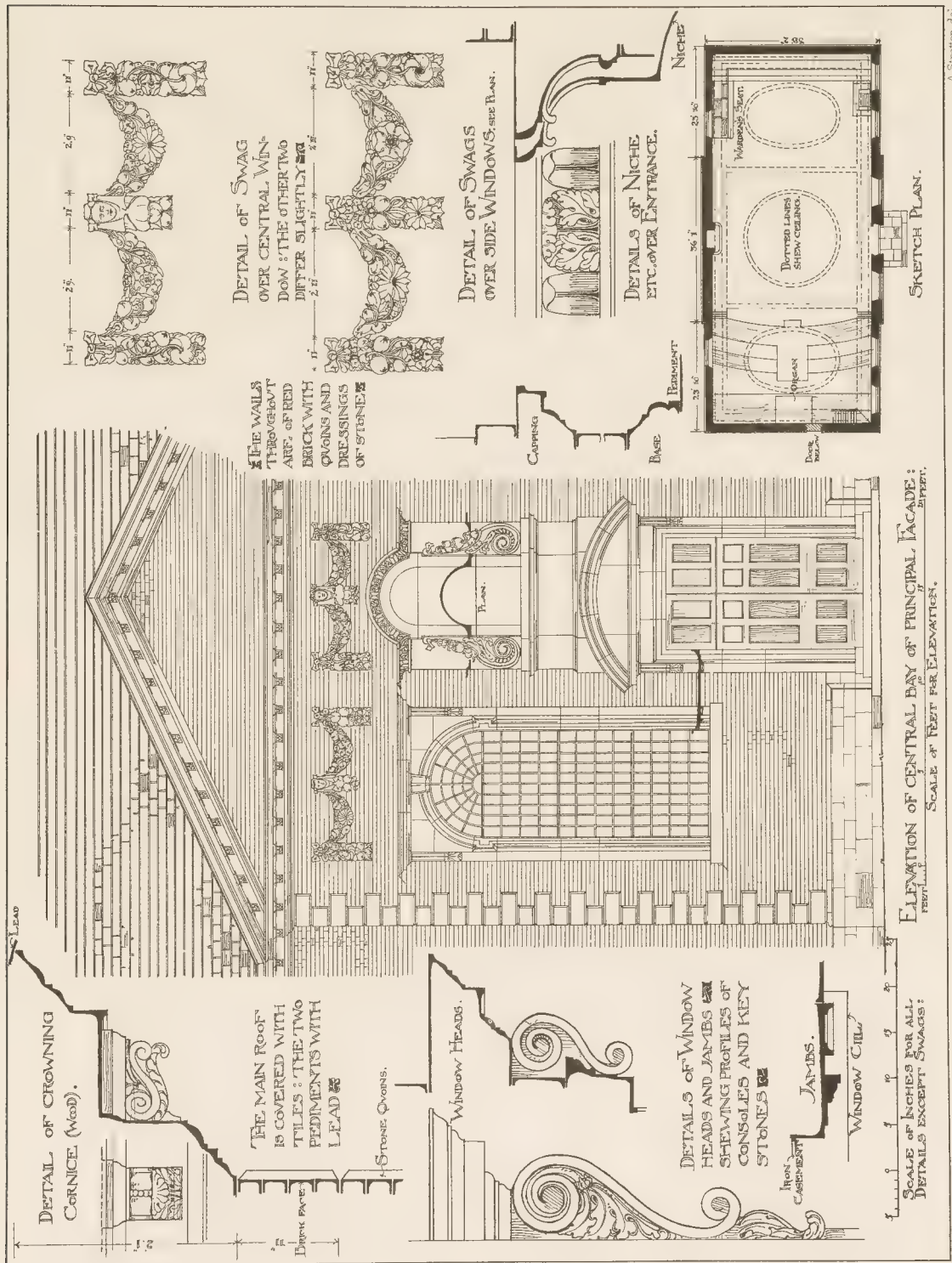






WINCHESTER SCHOOL  
THE GREAT HALL





WINCHESTER SCHOOL, THE GREAT HALL.

A Stretton dei

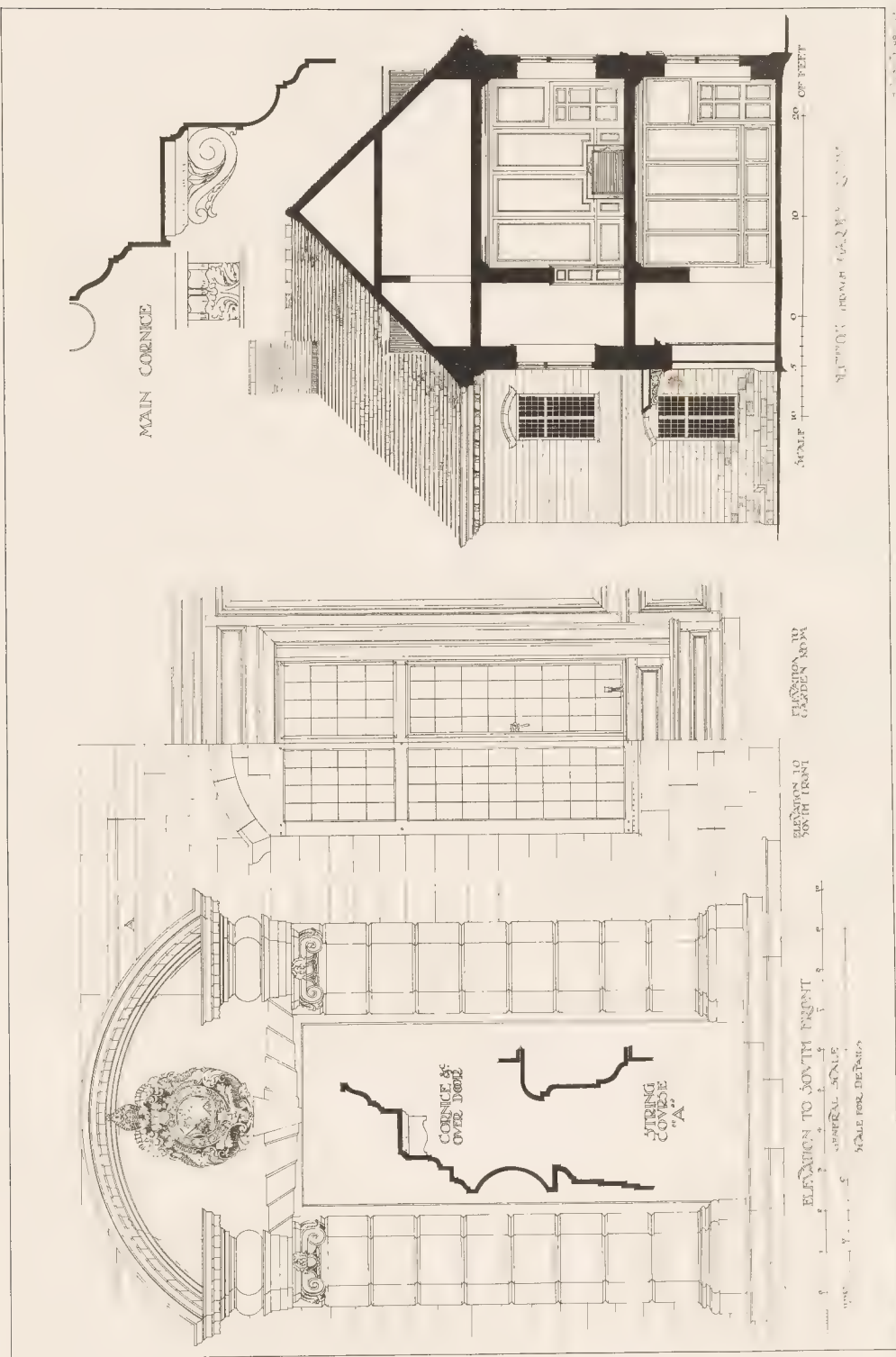






WOLVESEY HOUSE, WINCHESTER.  
PARTS OF NORTH AND SOUTH FRONTS.





WOLVESEY HOUSE, WINCHESTER.







HOUSE ON WEST SIDE OF CLOSE, SALISBURY.

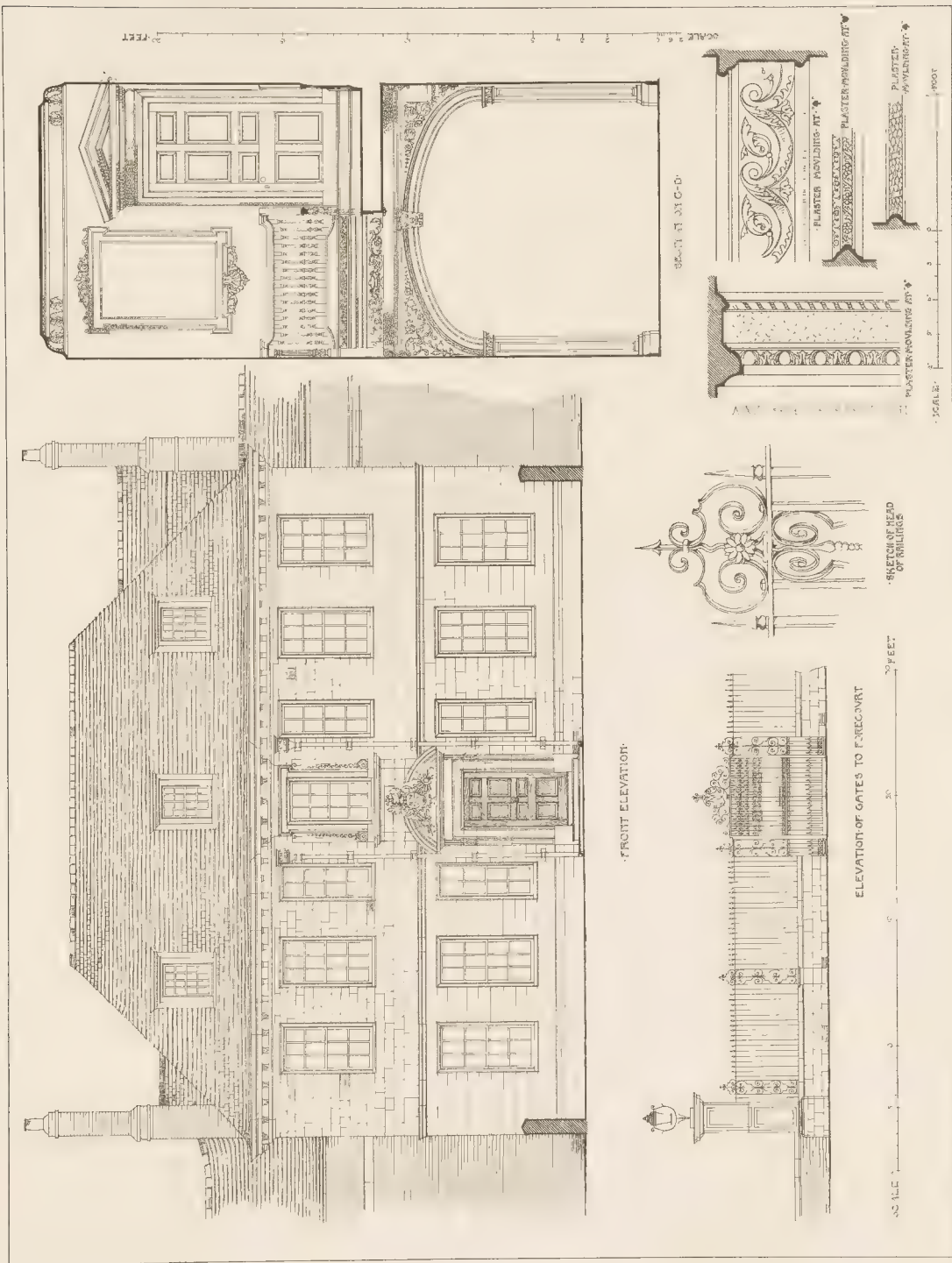




HOUSE IN THE CLOSE, SALISBURY.

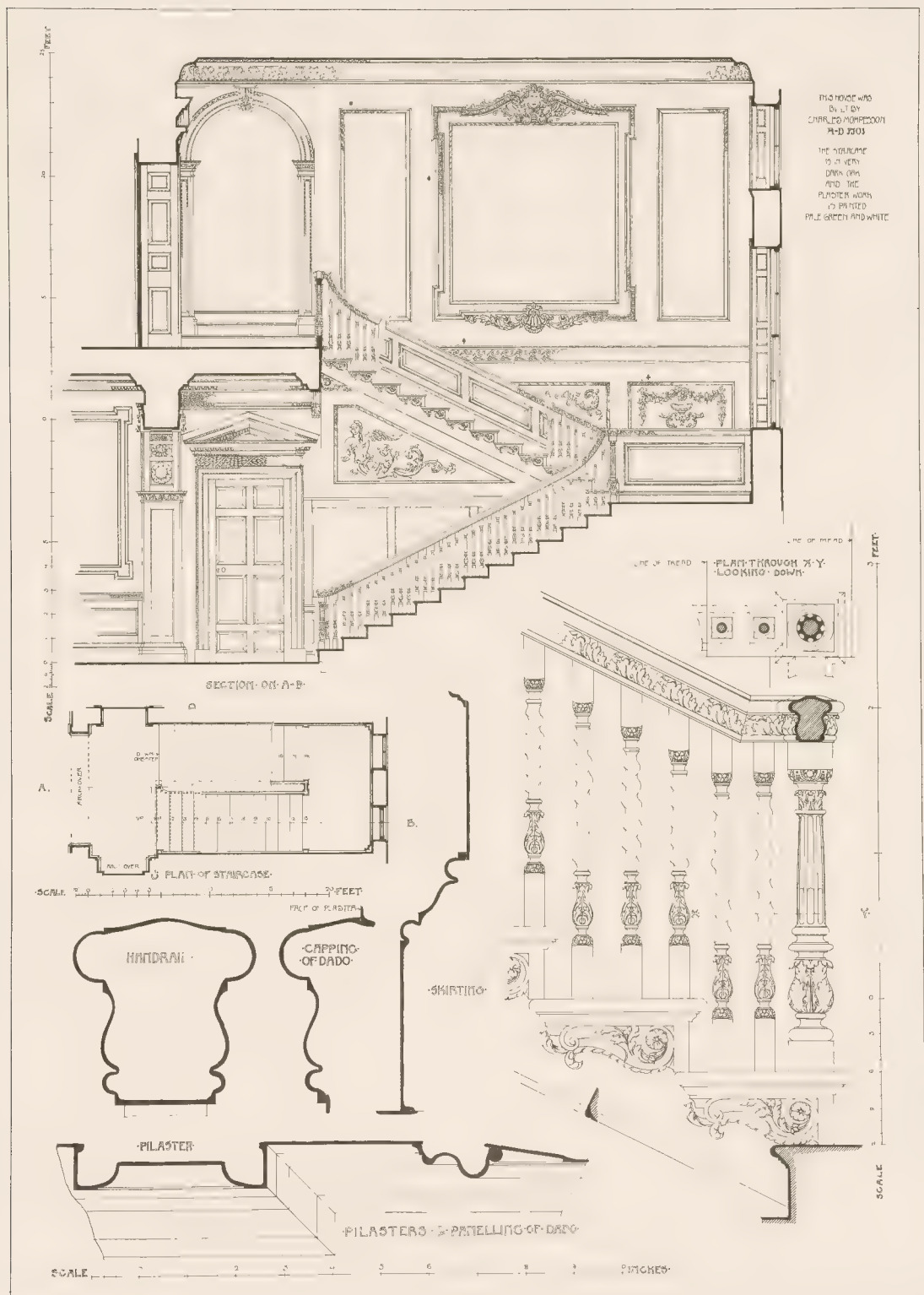






HOUSE IN THE CLOSE SALISBURY  
ELEVATION WITH DETAILS OF STAIRCASE ETC.





HOUSE IN THE CLOSE SALISBURY  
SECTION SHEWING STAIRCASE WITH DETAILS

R S Ba four and h Comyn del







THE MOOT HOUSE, DOWNTON NEAR SALISBURY.



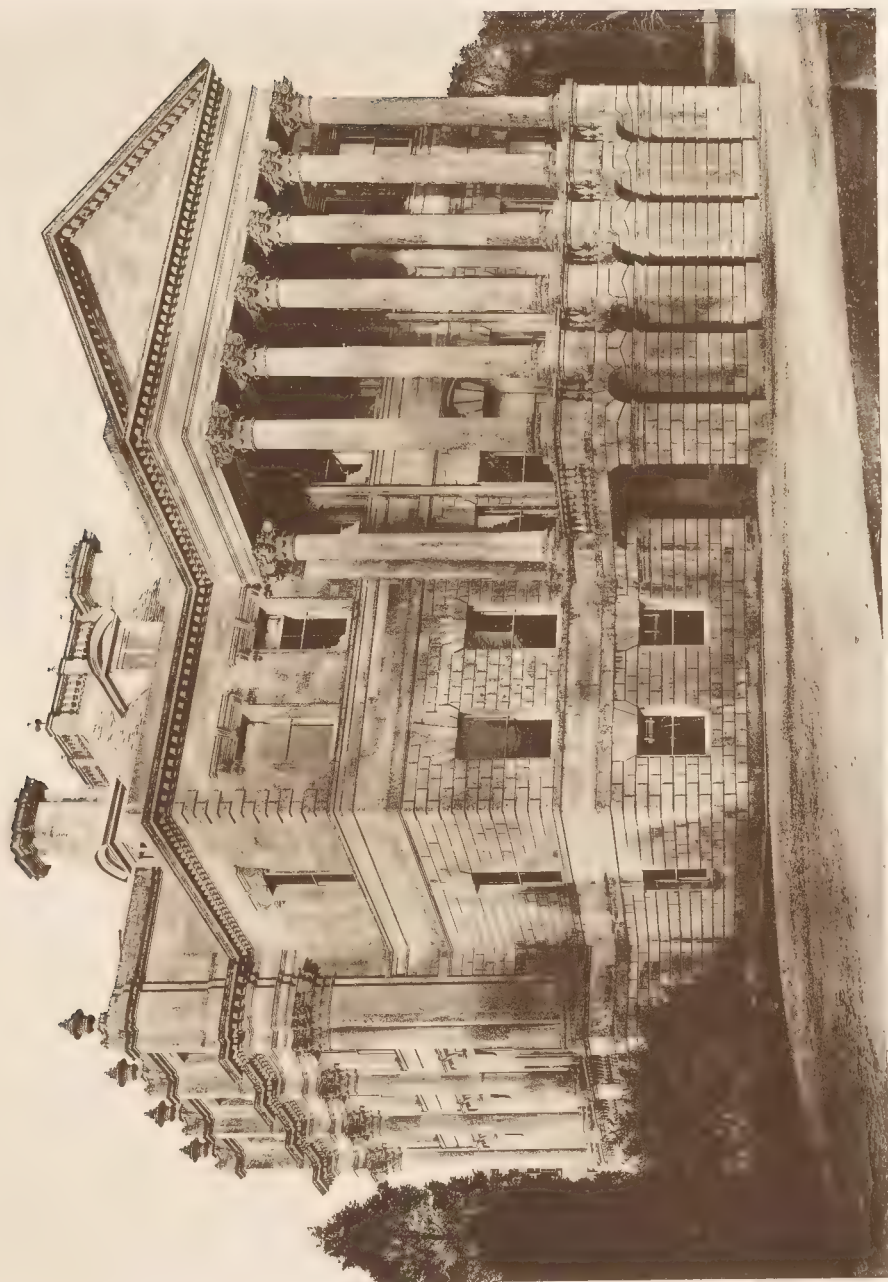


PLATE LXXVI  
ENTRANCE FRONT







WILTON HOUSE, WILTSHIRE  
THE SOUTH FRONT





WINDSOR GARDENS  
THE ITALIAN GARDEN







PALLADIAN BRIDGE, WILTON.





PALLADIAN BRIDGE, WILTON  
THE INTERIOR

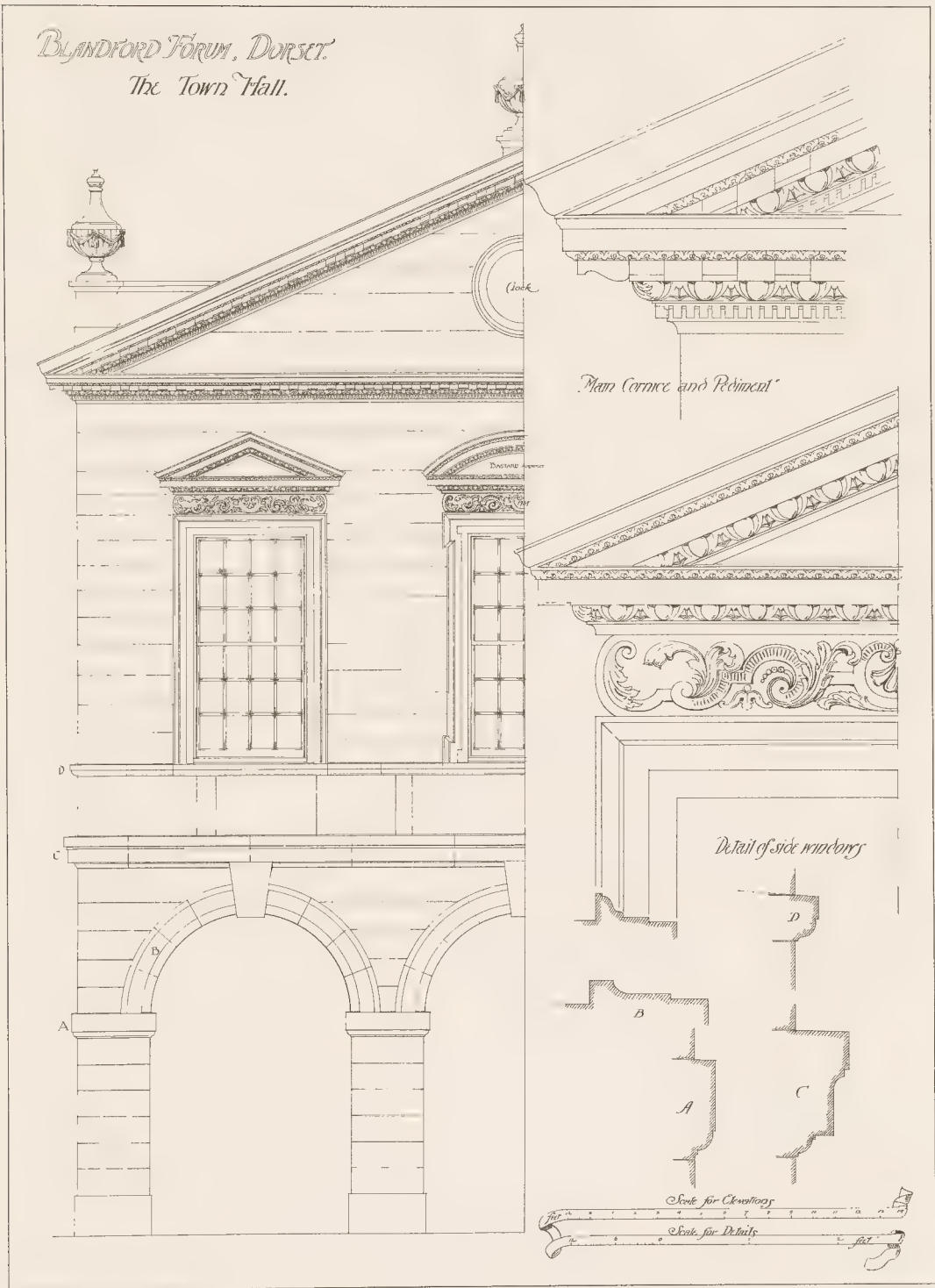








*BLANDFORD FORUM, DORSET.*  
*The Town Hall.*



THE TOWN HALL, BLANDFORD.





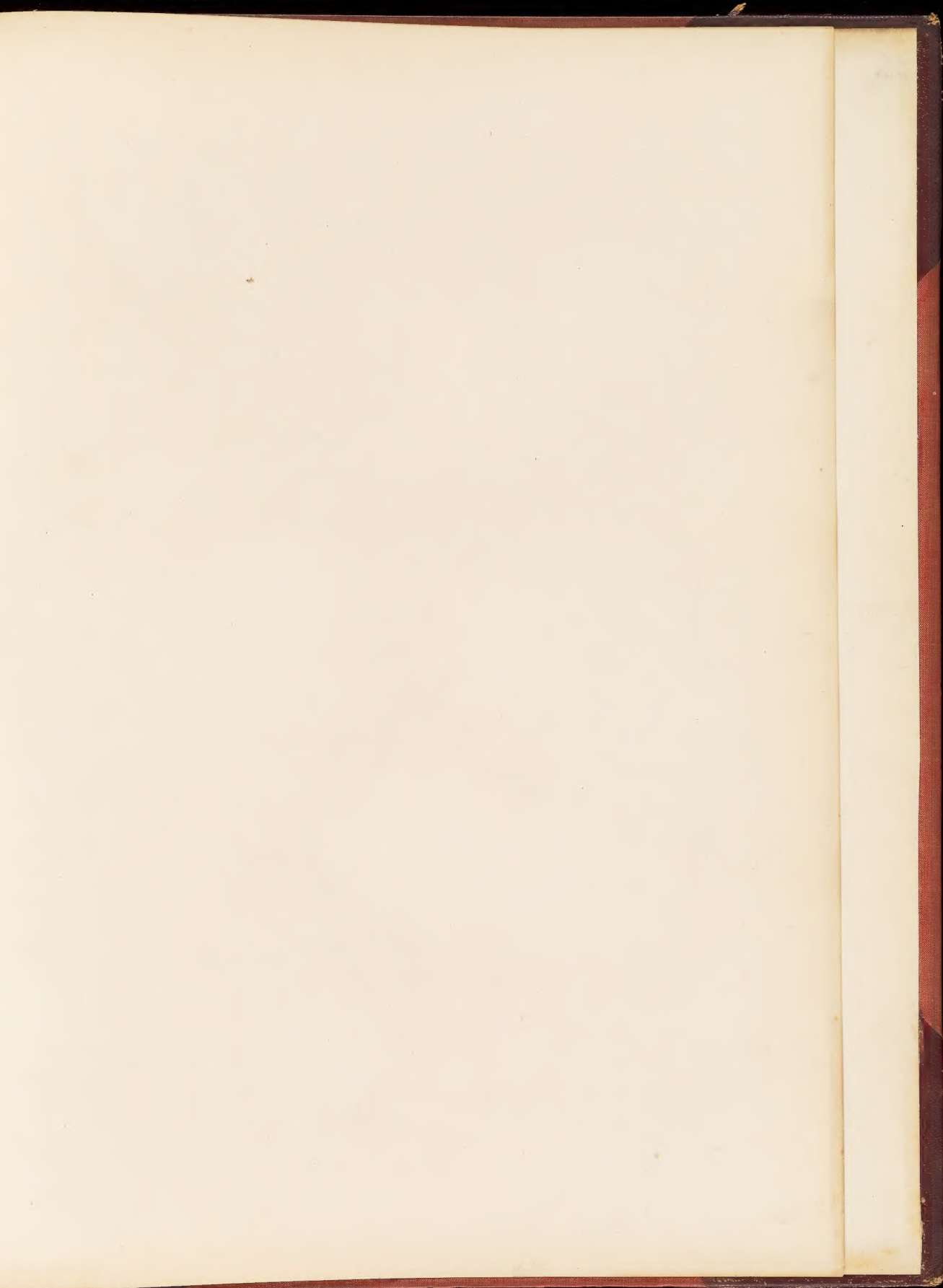


CASTLE HOUSE BUCKINGHAM.



LOWER LYPLATT HOUSE, GLOUCESTERSHIRE.









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